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THE PRINCIPAL MONUMENTS
IN THE
NATIONAL MUSEUM
OF
NAPLES

NAPLES
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ORIGIN AND VICISSITUDES OF THE NATIONAL MUSEUM

AND ITS COLLECTIONS

The edifice where the present classical monuments are collected and which constitute the National Museum of Naples, was originally intended for military stables, like those still to be seen very near « Maddalena » Bridge and the river « Sebeto ». This building was begun shortly after 1582 by order of the Duke of Ossuna (*the Elder*), who came over in that year as Viceroy of Spain, to govern this part of the south of Italy. The plan was assigned to M.^r Fontana, who was obliged to suspend the works, for want of a sufficient supply of water for the horses, he having found out his mistake when too late, left it half finished.

The Count of Lemos who had succeeded Ossuna in 1610, conceived the idea of converting the

unfinished edifice, to a far nobler purpose. He decreed, that the University then existent at the convent of « San Domenico Maggiore », should be removed to that place. The illustrious Architect, who had planned the original design, proceeded with the undertaking, amplifying, elevating, and suiting it to the new exigencies at that period, as it stood unfinished on the 14.th of June 1616, it was then inaugurated and named « Il palazzo dei Regi Studi », as it is commonly called.—The University was held there till 1688, but since that time, this pile underwent many modifications. It was at first used as a seat of justice; in 1701, as a barrack; afterwards in 1767, it was again converted for public tuition, and then amplified on the eastern side by « San Felice » the Architect: When the Jesuits were for the first time, banished from the Kingdom, (which to a certainty was not the last) the seat of the University was removed to the spacious convent called « Gesù vecchio » : applying it to the schools already established there by those monks, who are ever intent to prevail over the mind and conscience of the youth under their tuition. After so many vicissitudes, and other new amplifications by Fuga, this building was at last destined as a depository for the treasures of antiquity. Pompeo Schiantarelli, who succeeded Fuga, built the eastern side of the

first floor of this edifice, constructed the Staircase as it is now seen with its winding flights of stairs, though inconvenient, it may please those who admire it, rather than meet the approval of the intelligent class in art. The whole building forms an isolated pile; the front facing the south, measures, 41.20.—metres, in length; « 20.58. in width, and » 10.08. in height, reckoning from the threshold of the main gate to the ogee of the entablature. A lofty entrance, consisting of five arches and divided into three naves, leads, to the collection in the suit of rooms on the ground floor, containing, ancient mosaic paintings on walls, marble statues, large bronze casts, and epigraphic and Egyptian monuments. The two large court-yards, which flank the centre of the entrance, are embellished with plants, give plenty of light to the inward parts of the edifice; they also contain many and various fragments of valuable sculptures.

Ascending a flight or two of stairs at the upper end of the vestibule, or hall, a door on the right, leads to the collection of objects, denoting the revival of the arts, glass works, and « *terra cotta* » (*baked clay*); on the left, to the rich collection from Cuma. The large door at the top of the staircase, leads to a very large hall and adjoining rooms, constituting the National Library.

On the left, near the top of the same staircase,

a door leads to where the Herculanean « Papiri » are collected, and the paintings of the various Italian schools ; in the two inner halls where a collection of the best master-pieces in painting are seen, there is a rare and rich collection of original drawings and engravings which formerly embellished the Royal Palace; these the King sent as a gift to the Museum, to serve as models to those who apply themselves in the study of the fine arts; on the same wing, rooms are selected for the Director of the Museum, and excavations. On the other side of the staircase, to the west, the visitor is led to a cabinet of medalions, precious and pornographic objects, small bronzes, and italo-greek vases, finally, the other portion of the gallery of paintings are on the opposite side, where several other specimens of the Italian, German, Flemish and Dutch schools are collected.

It happens, as if it had been foreseen that the edifice used for so noble a purpose, and which Fontana was building to serve as a humble stable, stands on very ancient and historical ground. A few metres at the back of this classical monument, there is a garden on a piece of rising ground, which belongs to a convent of « Theresiani » monks; under that garden, an ancient Greek sepulchre lies concealed: Some excavations were attempted there in 1810, many vases of rare workmanship were found

in some of the ancient graves ; however, Queen Caroline Murat took the greatest number, and left but few to the National Museum. Above thirty years ago, the President of the Academy of fine arts, M.^r Anthony Niccolini, proposed to have the garden restored to the Museum, since it once belonged to it ; he also denoted the means how to annex this important spot to the said edifice. But that era, was not a happy one for scientific and artistic pursuits : instead, it was favourable for convent and friars ; then, it was neither easy nor free from danger to attempt to recover from the monks an inch of land, for the benefit of science. This attempt proved fruitless, but it was not given up.

One of M.^r Niccolini's sons, has formed a plan, to annex and adapt this ancient burying-ground to the Museum, thus, giving it much more room, (what is now much wanted), in order to contain the valuable antiquities that are every day removed to the Museum, especially, from the excavations at Pompei. However, it is to be hoped, that the times having ultimately changed, the National Museum will gain additional embellishments by its conjunction to these ruins, which fortunately happen to be so near.

The numerous relics which adorn the National Museum, underwent as many vicissitudes as the

edifice that contains them.—Before the enstallment of a Museum in this edifice, was decreed, it bore the name of « Regî Studi »; two distinct and separate collections of ancient remains were in existence; one at the Royal Palace at « Capodimonte », where nearly all the works of art, and even the Library had been collected, and which, at the death of Elisabeth the last of the « Farnesi » and wife to Philip V., were inherited by her son Charles III of Bourbon.

The other collection was placed in the Royal Palace at « Portici », where the objects found at the excavations of Herculaneum and Pompei were collected, as well as, other antiquities transferred there from different towns. Yet, it is remarkable that in those times, besides these collections, many statues, inscriptions, and other sculptures, had been heaped up awkwardly and lie confused on the ground floor of the edifice, without being selected to form a branch of the Museum.—The monuments of the aforesaid collections, and those piled up on the ground floor of the « Palazzo dei Regî Studi », were to constitute the new Museum, including the Library at « Capodimonte ». At the approach of the victorious army of the French Republic, about the end of 1798, the Bourbons being threatened by the Neapolitan patriots, conveyed to « Palermo » all the most valuable things

existing in « Capodimonte » and « Portici ». This precious collection thus ransacked, was, by the French who announced themselves as deliverers, but acted as masters, pillaged what then remained, and sent to Paris in the following year, the best of what they found ; luckily, the spoliation had not been totally accomplished as it happened in Florence, Venice, and other parts of Italy, then overrun by the French Republicans. The stolen objects having been carried to Rome, were, on account of the vicissitudes of the war, deposited in the Palace called « Farnese », where they remained. The Bourbons being re-instated in 1801, brought the monuments from the palace « Farnese » back again, along with others purchased in Rome by the Marquis Venuti, and were afterwards replaced in the same halls from whence the French had taken them, with the exception of some paintings, which were for the moment put in the palace of Prince Cellammare Francavilla. It was otherwise with the monument taken by the Bourbons, they were sent off to Palermo, and remained there : when the Bourbons fled again to Sicily, on account of the second invasion of the French, who were now Napoleonists and not republican soldiers, many other monuments were taken from the various Neapolitan collections, principally from those deposited in the large establish-

ment of the Princes of Cellammare, and sent to Palermo.

The government of King Joachim Murat, was at length enabled to form the new Museum, in spite of so many depredations; by collecting the remaining Monuments from « Portici », « Capodimonte », and those at « Cellammares' », by the great alacrity displayed in the excavation at Pompei and Pœstum, including those relics discovered occasionally, and the paintings taken from the suppressed religious corporations.

The Bourbons having returned from their second banishment, which was the last but one, they had the conscience to give the said monuments back again to the city of Naples, (except a few which remained in Palermo) and these were reinstated in the large halls of the Museum, where they are at present. Since that time this establishment acquired a higher repute, from the excavations, the rich collections from the Museum called « Borgiano », the vases that formerly belonged to the following gentlemen M.^r Cotugno, Vivenzio, Zoratti, Cervone, Lamberti, de Gennaro, Rispoli, Falconet, and many others; comprising those found at « Canino », « Viterbo » and « Chiusi ».

The medals and coins formerly possessed by M.^r Noja, Forcella of Sicily, Baron Genova, M.^r Arditì, Poli, and other Gentlemen, are added to

the former rich cabinet, including, the coins and medals which formed the historical collection of the Royal Mint Establishment, which are all now deposited in Naples. —The Museum then acquired greater desert, by important purchasing and peculiar objects, and by adding more donations, among which, the famous distinguished collection of the Cuman Monuments, excavated by order of the Count of Syracuse and afterwards bought by His Royal Highness the Prince of Carignano; as *well as*, the other fine and equally important collections aforesaid, consisting, of classical prints and original drawings of the most distinguished masters *in those* arts, and which, King Victor Emmanuel presented to our Museum; they may now be available to those who study fine arts, or to amateurs.

Felix Nicolas, then Director of the excavations of Pompei and Pœstum, was appointed. Director of the museum Joachim Murat, where he remained a very short time, scarcely adding any improvement; he was succeeded by the Marquis Arditì, who with alacrity accomplished this important undertaking. Much was left undone in this difficult task, the rules of science at present, require numerous and radical alterations in regulating so many different works, and these alterations are by degrees now taking place, by the proper adjustment of all tho-

se objects collected in this temple of arts. Nevertheless, M.^r Arditì, did all in his power to attain his object, as far as the times and means would allow him; he was the first, in 1822, who occupied himself in taking an inventory of the vast number of objects, which formed the various collections in the Museum: this inventory was not even accomplished, after M.^r Arditì had left, nothing better could be had. This important task is not neglected, it being at present attended to; still, we are indebted to M.^r Arditì, for having been the first to ensure for the Nation, by the inventory of 1822, this precious part of the treasures of Italy. — We learn from the aforesaid inventory, and those made out after that period, that the number of objects existing in the Museum, from the manner in which those inventories were taken, they cannot be said to be quite correct; so that, the monuments in the Museum, may only be numbered thus.

Marble Statues	1691
Large Bronzes	138
Affresco paintings and Mosaics. . .	1993
Italo-greek objects	3450
Pornographic objects	218
Egyptian monuments	1707
Inscriptions	2400

Objects of value	3513
Small bronzes	13144
Glass ware	4466
Terracotta	8406
Collection from Cuma	1802
Relics of the middle-age	1552
Pinacoteca	18650

We cannot here include the number of the coins and medals, for, up to the present moment, the catalogue of this important part of the Museum, has not been accomplished; notwithstanding the heavy sums laid out for that purpose the persistence of government, and the complaints of the public. Professor Fiorelli who holds the direction of the Museum and Excavations, has, however, begun to publish this wished for Catalogue, we trust he may soon complete that which was formerly universally requested.

The « Papiri » found in Herculaneum and placed in the N.^o VIII collection, are 1764 out of which, 483 have been unfurled, and the manuscripts they contained have again been brought to light; the remainder may, by the slow process of unfurling, disclose to the succeeding generations, and to the learned, some precious science of the Grecian or Latin erudition.

Many of the most enlightened men of science

in Europe , brought a great number of the disunited monuments existing in our edifice to light , especially when they were still at Portici, Capodimonte and even before then.

The classical work on the antiquities of Herculaneum , published by the founders of the enlightened Herculanean Academy, was the first which gave an insight to so many excellent publications: but this work on the antiquities of Herculaneum was put a stop to , imparting a great loss to the glory of science, and to the fame of the successors of the renowned Accademicians who began it.

Several afterwards undertook to publish some of the complete collections, or, the whole of the Museum. M. Mommsen wrote a treaty on that important part , which constitute epigraphic monuments, M. Panofka and M. Gerhard were the first who undertook, together, to illustrate the whole Museum, which, however, they did not totally accomplish, this work, was followed up by de Jorio, Finati, Quaranta and Aloe, which served as a guide for travellers , they published the reassumed description of this vast edifice, and its principal monuments.

No complete work has been published of the Museum of Naples, except, the one which has

been extensively described and illustrated with the best finished drawings, in 16 volumes, by Niccolini, and continued and completed by his sons. This work contains more than 1050 prints, drawn and engraved by the most able artists in Italy ; comprising, besides the illustrated monuments of the Museum, an account of those excavations of Pompei performed in the course of this extensive publication.

Finally, we shall mention the « Bullettino del Museo Nazionale di Napoli » which is now occasionally published by Prof. Fiorelli, and in which the author has undertaken the toilsome task, to put every collection in our edifice scientifically in order, including in his laborious compilation, quotations from every author, who have up to the present moment, censured the works deposited in the National Museum.

The most remarkable of the monuments chosen for each collection, shall be stated in the following abridged description, with an illustration of the monuments on corresponding plates.

INDEX TO THE MONUMENTS

Pl. 1. A. GROUND FLOOR.

1. **Principal entrance.**
2. **Guardroba.** Where umbrellas sticks ec. ec. are left without pay (free).
3. **Ticket office.**
4. **Deposit,** and sale of artistical and modern works, taken from the best monuments of the Museum, and where this guide is to be had.
5. **Vestibulus,** round which twelve inscriptions of Comm. Fiorelli the present Director are read, which state the different alterations suffered by this building.
6. **Courts,** embellished like gardens, which contain several fragments of ancient marble sculptures.
7. **Large stair case,** which ascends to the upper collections. On the side by two colossal rivers, representing the one on the right the *Nile*, and on the left the Euphrate both from the ancient Rome.
8. **Wall paintings.**
9. **Mosaics.**
10. **Epigraphs.**
11. **Egyptian collection.**
12. **Marble statuary.**
13. **Basreliefs.**
14. **Bronze Animals.**
15. **Small figured bronzes.**
16. **Large figured bronzes.**
17. **Arms Collection.**
18. **Glasses.**
19. **Terra cotta.**
20. **Cumean collection.**
21. **Controller's Office.**

B. UPPER FLOOR.

22. **Precious objects.**

23. **Medals, coins, Numismatic Library.**

24. **Pornographic collection.**

25. **Pinacoteca.** (On the right) Bolognese, Tuscan, Neapolitan, Bisantines, Dutch, German, and Flaming schools.

26. **Bronze utensils.**

27. **Municipal collection,** containing vases, terrecotte, small bronzes, mosaics, and medals.

28. **Italo Greek vases.**

29. **Library.**

30. **Eatables collection,** from Herculaneum and Pompei. This room also contains several copies of Pompeian walls, and some models.

31. **Papiris.**

32. **Pinacoteca,** (left side) containing Roman, Parmisan, Lombard and Venician schools as well as the chief collection belonging to different schools.

33. **Prints and ancient drawings.**

MONUMENTS IN THE MUSEUM OF NAPLES

ANCIENT FRESCOES

This is certainly the most interesting collection existing of its kind in Europe for its immense quantity found in both the towns of Pompei and Herculaneum. It shows how the Romans used the different paintings in ornamenting the houses both of the high and low class of people, the temples, and every kind of monument — This kind of painting partly in fresco, and partly in simple colour has given place to several artistical investigations, and even some have believed to be prepared with oil, and others with wax. It is certain however that the margin of the walls or other paintings are of beautiful fresco, as it may easily be declared by the scrubbing of the body above it. The number of frescoes, is about 1000, the greater part from Pompei, others from Stabia and Herculaneum, and only two from Rome. In this number 17 are of an earlier date found in Greek and Samnite tombs.

These paintings are now classified in different partitions distinguished by roman number above and there are 85.

The first hall or corridor contains 10 — The first

four are walls found in the Temple of Iside at Pompei, the others also of Pompei found in private houses.

The pictures found in the Greek and Samnite tombs already described are at N. LVIII and LIX.

At N. LXXII the six commonly called Monocromi are seen on white marble — five of them found at Herculaneum, only one at Pompei, which it cannot certainly be called Monocromo as being more coloured and also uncovered white marble—The other numbers are single figures and different subject of less importance.

The two above mentioned pictures from Rome seen at N. XX.

We now return to the above mentioned corridor, crossing the above room of animals, and moving from the Epigraphic corridor on the left we find on the same side another corridor for frescoes—The latter contains from N. LXXIII to LXXXV under which architectural ornaments of every kind are seen—White stucco Basrelief—other colours similar to those already described—Under the arch N. LXXXIII a stone pillar plastered and painted with figures, animals ornaments and others found in the Fellonica at Pompei.

Q fine collection of mask ornaments the large niche marked N. LXXXII.

Under N. LXXXIV a quantity of small fragments are disposed in small pictures which most have certainly belonged for their beauty to the finest at Pompei.

At N. LXXXV a collection of different vases is also painted over plaster.

Hereafter we give to the lover of fine arts some ancient records of the best paintings in this collection, by marking on them the numbers as they are placed.

In N. X one sees the renowned Galees painted, also found in the Temple of Iside—The room opposite the corridor contains N. XI to XIV where a quantity of small pictures of animals, fish and birds are seen.

Of the latter several dead and unfeathered; other paintings of fruit and eatables of all kinds show that it was intended for a dining room.

On the right of the first hall or corridor described, there is a communication with 5 more rooms joined by arches, of which only the last is of mosaic. On the first at the entrance under the large opening which gives light, a great quantity of colours partly grounded, and others in their natural state are exposed in a glass box and were found in Pompei, which the ancient painter made use of, and which Vesuvius has preserved us.

The halls from N. XV to LXXII comprehend the Olimpic Deities both of earth and sea with their small ones as in N. XXX to XXXII from XLV to LII and subdivisions LVI, LVII, LX, LXIV and LXVIII to LXXI. The baccant at N. XLI to XLIV and LIII and the Marine ones from XVI to XVIII.

Heroes are shown at N. XXVI to XXIX, XXXIV, XXXVI, XXXIV and XL.

Historical facts at N. XXIV.

Scenes in life at N. XXXIII and XXXV.

Portraits at N. XXXVIII.

Landscapes and marino at N. LXI to LXIII and from N. LXV to LXVII.

N. IX.

Pl. 2. **Faun and Baccante**, this group executed to pair with the preceding, was also found at Pompei, and is equally praised by artists; differs from the former in a yellow ground. The large expanded garment which leaves the baccant half uncovered, is of a purple color lined with white, like the others and they both reveal great skill in the touch; an effect in the vivid colors, produced by the ancient painter.

N. XV.

Pl. 3. **A Genius**. Representing, apparently, the deification of the majestic female borne on his wings. Bechi says, in explaining this composition, that, the genius here represented exhibiting the horn of abundance, is the tutelar god of abundance, is the tutelar god of the female he sustains: the horn being the emblem of those good genii who had the care of men. This painting was probably used as an ornament to the outer court of the «Casa del naviglio» (*ship's house*), at Pompei.—The two Cupids addicted to pasturage, depicted beneath this plate, were also excavated at Pompei in the «*Tablinum*», (*library*) of the «Casa della seconda fontana», (*house of the second fountain*).

N. XVII.

Pl. 4 and 5. **Nereids**; These two paintings were discovered at Stabia in the beginning of 1760, and then published by the Herculaneans, assimilating them to those praised by the ancient poets, the first, is the act of checking her horse has fair hair and complexion, which is relieved by the drapery waving in the air, and is painted over a dark green ground with a light yellow border. The horse being of a green tint, is called Hippocampus, and has a tail like a fish. The tape across the breast of the female is of gold, supposed to hold on the garment. The second Nereid, lying on a tiger with tail and color like the preceding, is offering it drink from a golden goblet. The Herculaneans mention a hymn of Orpheus, in which the nereids are styled the first instructors in the mysteries of Bacchus.

N. XXIV.

Pl. 6. Charity. A young woman saving her father from starving in prison, by suckling him at her own breast. — The subject represented in this painting, is described by Pliny and Valerio Massimo; this is one of thy few historical pictures excavated at Pompei.

N. XXXIII.

Pl. 7. Telephus recognized by Hercules. This painting, discovered at Herculaneum, represents the origin of Rome by allegorical figures. From the importance of its subject; the ability of the artist and the size being considerably larger than those found at Herculaneum; it is esteemed superior to others of the same kind.

Pl. 8. Tragic Actor. In pursuance of many arguments, the Herculanean Acadamicians defined this painting to represent, a tragic author dictating to Tragedy while she inscribes. It has since been remarked by other authors, that this picture represents the *scena* of a theatre, in which a tragic actor is dictating mementos to the female in a kneeling attitude, and who is at the same time writing on a board, which is fixed on the inside of the *scena*, to serve as a guide for the *Choragus* when he directs the various parts of the performance. The figure leaning on a staff, is the *Choragus*; and the mask, is probably meant for the female to use it. This fresco painting is carefully touched, being one of the remarkable relics excavated at Herculaneum.

N. XXXIX.

Pl. 9. The Cethern Player. It appears that the principal figure in this painting, is, a female intent on playing and harmonizing the two lyres at the same time; this picture like the preceding one, is equally appreciated and well executed; it was also discovered at Herculaneum.

Pl. 10. Achilles recognized among the Haidens. This painting was discovered in the «*tablinum*» of the «*Casa del Questore*» (*house of the quæstor*) at Pompei; the subject re-

presented here is unquestionably evident, for the visitor may easily perceive; that Achilles discovers himself by seizing the arms, in female attire, when among the maidens of Scyros; at the back are Deidamia and King Lycomedes; Ulysses, and another greek orator are each on one side of him. The Centaur Chiron on the shield, denotes that this group had been a celebrated ancient produce of art, for the same is reproduced in a picture found at Herculaneum; also existing in the National Museum. (see pl. 35).

N. XLII.

Pl. 11. Faun and Bacchante, from Pompei and drawn on a light blue ground; the type of the faun the elegant form of the bacchante; the bold effect of the colors and shades, cause this exquisite painting to be much admired by artists; it is remarkable how gracefully the ancient painter disposed the garment over the faun, it is tied over the left shoulder and held out with the right hand; and used as an apron, full of apples and grapes.

Pl. 12. Two female Centaurs, skilfully painted over a black ground; the whitish part of the horse's body is treated so as to harmonize artistically with the delicate skin of the female's back. The Herculanean Academicians, and afterwards several others, illustrated these noted paintings found in Pompei.

Pl. 13. Two Centaurs, from Pompei, painted in the same style as the former, are equally celebrated and remarkable. It is evident, that the first Centaur is in the act of being punished by a female for his uncautious desires. She after having tied his hands, grasps the locks of his hair and is tormenting him by repeated blows. The Herculanean Academicians have reasonably acknowledged the other Centaur, to represent Chiron instructing Achilles.

N. XLV.

Pl. 14. Market of Cupids. Not long after this picture was found at Stabia, the Herculanean Academicians wisely conjectured it to symbolize three Loves; the first, leaning on the lap of Venus, with Pitho the goddess of Persuasion behind her; the second, trying to escape from the hands of Indigence; and the

third, is confined to a prison. A spirited but a disjointed notion. It represents no other than a sale of Loves, where a woman offers to sell the winged articles she had in a cage, to two other young women. A witty allusion, hinting to what a noble and innocent passion may be reduced through misery and wretchedness.

N. LIII.

Pl. 15. 16. 17. 18. **Danzatrici**, these wall-paintings, called, the dancing girls, were gracefully executed on the walls of a chamber in Pompei; found shortly after the first excavations of that ancient city, in the year 1749. Numerous copies were repeatedly seen, as soon as these paintings came to be appreciated by artists for their antique type, and are now introduced in the various decorations by our ornamental painters. The chamber in which they were discovered, was a *Triclinium* (dining room). The Herculean Academicians pronounced it to be one of those *Tricliniums* dedicated to Venus and Bacchus: many arguments have been largely discussed; investigating the antique mode of dancing; their ancient musical instruments; and the allegories they may probably express, though some of those figures have modest apparel, others are inconsistent with the severe laws of modesty; however, they mostly coincide with the opinion of the Herculean Academicians as to the palace where they were painted: implying, that much attention and perseverance was by the ancients addicted to dancing and enjoyments,

N. LXIV.

Pl. 19. **Bacchus sitting on a Throne**. All the ornamented paintings found at Pompei in the «Atrium» of the house called «del Naviglio» are evidently executed by the same painter; this, and the one that follows, probably are the best.—The throne of this bacchus is painted to imitate gold, gems; and porpora (purple cloth); the garment is of violet color lined with green; the tiger as usual by his side: the whole executed on a red ground. The majestic and graceful form, and the skill with which it is treated, reasonably class this painting as the finest specimen found in Pompei.

Pl. 20. **Ceres sitting on a Throne**. This goddess, likewise

discovered in the « Atrium » of the « Casa del Naviglio » at Pompei, is also exquisitely painted.—The throne here is represented, to be all of gold and purple cloth; the deity is clad in a light blue tunic lined with white, and wrapt in a yellow upper garment; the drapery, is treated with a masterly touch; the feet shod in buskins are resting on a golden foot-stool. It is useless to mention the attributes of the flambeau and ears of corn, that are here delineated by the ancient painter.

N. LXVIII.

Pl. 21. The seven days of the week; round paintings on a yellow ground, found in a chamber as mural ornaments at Pompei; the days of the week are separately allegorized by those deities allotted to them, and in the following order; Saturn, Apollo or the Sun, Diana or the Moon, Mars, Mercury, Jupiter and Venus: an evident proof, that both the Greeks and Romans, reckoned from the day dedicated to Saturn as the first of the seven.

N. LXXI.

Pl. 22. Io at Canophus, excavated at Pompei, where a smaller one was also found, it allegorizes the moment in which the tormented Io, as represented here sitting on the shoulder or bank of the Nile, is favourably received in Egypt, and entertained, as it were, in a place of safety. This painting denotes, that when the Egyptian religion was adopted in Pompei, the Arts vied with each other in representing the deities of that mysterious nation.

MOSAIC ROOM

This collection is placed at the end on the right of the frescoes already described, and contains 45 pieces, of which 8 in vitrea paste, and the other stone. A portion of them, and the finest are from the house of the Faune in Pompei, as well as the celebrated Battle, of which we will speak hereafter when at the hall of statues—The large circular mosaic showing the

triumph of Baccus placed in the centre of the pavement of the hall, was also excavated at Pompei, and ornamented the house vulgarly called of the Centaurum. In this hall 4 pillars broken at the top are also seen, and covered with vitreo mosaic, they belonged to a Villa outside Pompei in the Street of Sepolcri.

Three of these mosaics, and perhaps the finest are hereafter described and printed.

Pl. 23. **Aeratus**, 1 m. and 66 c. square. Excavated at Pompei like the one before mentioned, in the « Casa del Fauno » where the finest mosaics now existing in the Museum were found; Mr. Quaranta decidedly defines the boy Acratus, a winged bacchanalian genius, formerly designed to personate genuine wine. This mosaic is exquisitely executed.

Pl. 24. **A Comic scene**: this picture is 44 c. by 41, made of small pieces of stone, and was found in a house outside the walls of Pompei in April 1762—the masked figures drawn in this scene, playing the tabor, tibies, cymbals and pipe, seem to be tuning their instruments. On the back ground of this picture the black inscription is in greek — « Dioscoride di Samo fece » (*performed by Dioscoride of Samo*) and must have been copied from some magnificent and well known original of ancient date; Wincklemann states that another antique copy in drawing was found in 1779.—at Stabia.

Pl. 25. **Dog**, a pavement, **Coregeo**, a drawing; the first one measures 1 m. and 22 c. by 1 m. 62 c. the second 64 c. high 55 c. wide: the former of these mosaics, served as a pavement at the entrance of a house in Pompei, called « Casa Omerica o Casa del Poeta tragico. » (*the tragic Poet's house*). It is composed of black and white pebblestones: representing a watchdog chained, with the inscription CAVE CANEM (*Beware of the Dog*); this is known to have been the custom in Greece and in Rome, even in the remotest times.

The latter was also found in the house above mentioned, it represents a *Choragium* or place for theatrical rehearsal; va-

rious actors are occupied in preparing what is wanted for the approaching production. This important mosaic is composed of small pebbles and choice «pastiglie»; described by Raoul Rochette, who illustrated the house where it was found.

EPIGRAPHIC COLLECTION

This collection has its origin from the Farnese Museum which was brought from Rome to Naples in 1734. It was formerly enriched with marbles and bronzes from Herculaneum, Pompei, Pozzuoli, Baja, Miseno, and Pietrabbondante, as well as from the tomb slabs of Carafa Noja's Museum, from Borgia, several very important from Capua, and other countries from Campania collected by Daniel, and at last several spread about Naples and its vicinity purchased many years ago.

About 1400 of these inscriptions were in the year 1823 — classified by Guarini, and have been doubled since; our ancient tomb stones were spread about in every corner of this Edifice, and several thrown in the garden, till 1867.

When Commander Fiorelli Director of the National Museum began to collect them all, and classify them in the two large halls within the frescoes marked N.10.

In the first of these halls are the two colossal columns of Cipollino, with greek inscriptions found in Rome at the bottom of Erode Attico, also the inscriptions painted and marked on the walls of the house of Pompei several others of an uncertain origin, and all the false and suspected ones — In the next hall the greek italian and latin inscriptions are kept in separate divisions.

Among all the greek, the most important are the two bronze tables of Eraclea — The italians bear the

following dialects Etrusco, Volsco, Sabellico, Osco,

The latin refer principally to these two regions Lazio and Campania; but Umbria. Piceno, Sannio, Apulia, Lucania Calabria and the Abruzii are also shown.

This collection is the only one of those admired in the European Museum; geographically ordered, therefore very important to lovers of that science.

We will at last mention among the tables described the fine marble group with the Roman almanac engraved on its four sides—At both ends of the second hall two fine master piece of greek sculpture are seen which will hereafter be described.

In the centre a round staircase leading down to the Egyptian museum.

Pl. 26. **Calendar**, consists of a square block of white marble; 65. c. high, 11. c. wide, and 38. c. in length; removed from the Museo Farnese; and described by Smezio, Grutero, Ursino, Mommsen, the Herculanians, and others. On the four sides of which have been inscribed the 12, months of the year; at the head of each month is a representation in relief of the signs of the zodiac; each side contains three columns, and each column three parts; viz. scientific, rural, and religious: The first part; denotes the astronomical division of the month, the number of its days, length of day and night, the equinox and solstice. The second part; the farmer is warned of the most important agricultural occupations of the month and principal religious festivals are named, and in which, the husbandman was to entreat the protection of the deities.

Pl. 27. **Hercules resting on his club**, Colossal statue, 2. m. and 99 c. high, Known by the denomination of «Ercole Farnese.» The sculptor's name is carved under the club in greek: *Glicon the athenian wrought it*: and this name is repeatedly inscribed on another bas-relief representing Hercules standing before the *hermæ* of a satyr.—This statue was conveyed from Athens to Rome by Caracalla, and lodged in the baths which bear his name; the figures of this same Hercules, are seen on the an-

cient coins from Athens and other greek towns, and on the Roman money even after the time of Caracalla. This same statue was found at Rome, devoid of its legs, in the time of Paul the Third, about 1540. The pope requested Michelangelo to repair it, but he refused, and was supplied by William della Porta.—The original legs were discovered two centuries after, in a well, belonging to the « Casa Borghese » three miles from the Caracalla baths, they were applied again to the former trunk as it now stands, deficient of the left hand, in marble, but was by Tagliolini made of chalk.

Pl. 28. The Farnese Bull. Colossal marble group. 3. m. and 57. c. high, 2. m. and 93. c. wide. Denominated as above after it was brought from the Farnesian Museum. It represents the sacrifice of Dirce, and was made by the Greek sculptors Apollonio and Taurisco. It was transferred from Rhodes to Rome, under the reign of Augustus, and was by Asinio Pollione, for the first time restored at that period. It was discovered at the Caracalla baths by Paul III, and found very much damaged: the sculptor Giambattista Bianchi badly reproduced the legs and tail of the bull; the head, arms, and breast of Dirce; and also the head, arms, and feet of Antiope, besides, out of the entire figures of Amphion and Zethus, only one trunk and a leg are relics.—Pliny describes this Colossal monument to have been cut out of one block of marble, and was afterwards illustrated by Hardouin, Winckelmann Lessing, Hayne, Muller, and by other learned critics,—This group may be seen on the medallions of «diatira»; in a drawing found in Herculaneum; on the fragment of a «Cammeo» now among our collection of gems, and is also seen worked on ivory, all or which, may serve for the better restauration of so excellent a monument. The Farnese Bull was conveyed to Naples in the year 1786, and placed in the centre of the largest fountain of the National Gardens, however, to save it from the inclemencies of the weather it was in 1826, removed to where it now stands, in the centre of the epigraphic collection.

EGYPTIAN COLLECTION

This small collection presents nothing remarkable with the exception of a few well preserved mum-

mies and the statue of Isis hereafter described. In the entrance room where the staircase ends, other descriptions belonging to the first Christian epoch are seen, which follow those already described.

Pl. 29. **Isis**; marble statue. 97. c. high. it stood in the temple dedicated to this deity in Pompei, erected by L. Cecilio Pabo as is inscribed on the pedestal; it is executed by a greek artist in imitation of the egyptian style, holding a sistrum in the right hand, of which. only a fragment remains, and the keys of the Nile in the left. The small flowers on the head; the hair; the upper seam of the garment; and the nipples were gilt. The eye-brows, eyes, and the lower seam of the other tunic and the trunk on which the statue leans, were painted red: the color and gilding are totally faded.

MARBLE STATUARY

Going back to the Entrance where Statues representing Municipal personages are seen and opposite the frescoes one enters the marble statuary.

This fine collection has been recently put in order by the Director, classifying in proper halls the Olympic Deities, the earthen, Heroes, illustrious men, and the different subjects—The collection of busts placed on two large shelves, distinguishing the greek from the latin.

What was more classic for art in this marble collection was removed and placed in a larger hall by following the different periods in the time when flourishing among the ancient—Being this fine collection thus arranged, it must necessarily be of a great use to those intending to cultivate fine arts.

On the first hall on the left there is a continuation without a repetition of Emperors, of which the Museum possesses their images and families—On the

right the repetition, and some uncertain ones — At the end of the hall or corridor turning to the left there are figures of priestesses, boys, hunters, *teramani* ec.

Then one enters the hall to the right which has been assigned to the following deities.

1.st Jupiter—Juno, Neptune, Ceres, Apollon, and Diana.

2.^d Baccus, Venus, Mars, and Mercury.

3.^d Different Divinities, Baccus *ciclus*, Love *Ganimede*.

4.th Muses and Heroes.

Next follows the hall of the great Pompeian Mosaic, which is hereafter properly described.

At the end one sees the great Farnese Colossus known as *Flora*, and which we will after likewise describe.

Four athletic figures ornament the remaining walls of this hall.

Leaving this hall to the right another hall or corridor, and precisely below the large arch of communication one sees the two standing statues of Balbo's father and mother found at *Herculanum*.

On the right below the large windows the remaining members of Balbo's family are seen, as also of the different personages from *Herculanum* and *Pompei*, and other ancient *Municipi*—Opposite well arranged on shelves four lines of busts of illustrious Greeks are seen and on that opposite those of the Latins—The two equestrian statues of Balbo father and son are placed at the two ends of this hall—A beautiful work.

Many fragments of unknown statues and busts are

placed on the right end of the corridor, from where one enters to the finest collection already spoken of and shall hereafter describe some.

Pl. 30. Marco Nonio Balbo, son. Equestrian statue 2. m. and c. 36. high. Found at Herculaneum in the year 1739, between the church and the theatre, it was first conveyed to the Museum of Portici, and then sent to Naples. The following is *inscribed* on the pedestal: M· NONIO· M· F· BALBO· PR· PRO· COS· HERCULANENSES. (*To Marco Nonio, of Marco Balbo, pretor, proconsul, the Herculanians*). Besides the great claim this monument has, as well as the following one, to universal admiration, it is remarkable for the wise criticism made by Winkelmann, who observed that the horse's feet did not step out diagonally, like sculptures of the same kind. This statue had no sooner been discovered, and erected in the court-yard of the Royal Palace at Portici, when, in the heat of the revolution in 1799, a canon ball shattered the rider's head. Angelo Brunelli the sculptor gathered the fragments and put them carefully together as they are at present.

Pl. 31. Apollo Cithoerides. A statue in a sitting attitude, of porphyry, semi-colossal; in height l. m. and 72. c. found in the roman « Campagna », without the head and extremities, it was thought to represent a female statue, but after deep scrutiny, recognized to be of masculine form, and then pronounced a Pindar seated on Parnasus. This opinion was changed when compared to other monuments; last century Albaccini the sculptor, renewed it, as an Apollo Cithoerides, the head and hands of white marble, and crowned with laurel. All executed with skill and taste; this shows to what perfection the ancients had attained in working the hardest marble, this art is almost forgotten among us.

This statue has been obtained from the Farnesian Museum.

Pl. 32. Jupiter a bust, and **Two of Junones.**—The first is 82. c. high; the second 58. c. do; and the third 79. c. do—The Jupiter was discovered at *Pompei* in 1818; the temple where it was found, bears the same name; when this statue was excavated, the hair and beard were painted red, but at present, the colour is hardly perceptible.—The two busts of Ju-

nones were painted red, but at present, the two busts of Junones were brought from the « Museo Farnese » N.º 2.—is well executed, nevertheless, N.º 3, is considered to be better done though not much, the nose and part of the breast of the latter are of modern restoration.

Pl. 33. Diana of Ephesus.—A statue of Oriental alabaster.—1. m. and 91. c. high;—the basis of porphyry: the head, feet, and hands are of brass.—A sculpture in an excellent state of preservation: probably the shape of a necklace, there are different signs of the zodiac; in the centre and at the two extremities of which, there are four winged female figures, allusive to the seasons; and various animals with their numerous dogs, intimating, that this statue represents the goddess and nurse of mankind.—This monument comes from the « Museo Farnese ».

Pl. 34. Flora. Colossal statue 3. m. and 54, c. high, found at Rome, like the preceding in the baths of Caracalla, deficient of all its extremities.—« Guglielmo della Porta » repaired it, and found out it was a Flora, he adapted a bunch of flower in its left hand. The head restored by « dalla Porta » was reproduced by Tagliolini, and the other extremities by Albaccini, it being unfinished at the back, shows it was intended to be put into a niche, or against a wall. Winkelmann conjectured it to be one of the hours, other a dancer, and Visconti the emblem of Hope. It has been obtained from the « Farnese Museum ».

Pl. 35. A Battle; large drawing, 5 m. and 16 c. wide, 2 m. and 70 c. c. high, This monument is the most important of all the ancient mosaics collected up to the present day; it was discovered on the 23rd of October 1831, at Pompei in the « *tablinum* » of the house styled « *Casa del Fauno* ». The subject of this laborious work in colored pebblestones, is, the moment in which a victorious battle is decided. It seems, that critics have not been able to explain by their infallible arguments, which of the ancient battles is here represented; who the victorious greek hero is; who is the conquered; or in which field of battle the action took place. By convincing proofs, we are induced to suggest, that, from the outlines of the face, form, dress, and weapons of the principal figures depicted, is meant to be no other than Alexander the Great. Signor Arditì, judges this mo-

saic to represent the death of Sarpede killed by Proclus; Signor Avellino and Signor Iannelli, have pronounced it to indicate the battle of Granicus; and Signor Quaranta, considers it to be the battle of Issus; Signor Niccolini is of opinion, that it was meant for the battle of Arabella, or an episode of the same; and Signor Raoul Rochette decidedly admits of this interpretation. Many other opinions were given soon after it was discovered, and then, this important monument was recorded by the following authors. Signori Bonucci, Salvatore Cirillo, P. Secchi, Marchant, Schreiber, Vescovali and many others; however; the last definition of this classical monument has not yet been determined.

Pl. 36. Marco Nonio Balbo, father. Equestrian statue, 2. m. and 36. c. high. Almost the same as the preceding, it was also found in Herculaneum between the church and the theatre. Canardi reproduced the head copying it identically from another statue in a Roman garment, of Marco Nonio Balbo, father, which is also seen among the statues of the Museum. The heat of the vulcanic matter that buried Herculaneum, almost calcined the marble of this excellent workmanship, as it did the aforesaid.

Pl. 37. Orator, a statue 1. m. and 85. c. high. Found in Herculaneum, and is well known by the name of, *Aristides*, given to it by the Marquis Venuti. However, no true argument convalidates this opinion; it is supposed to be either a philosopher or a greek orator, but who it really is meant for, is still unknown. Canova appreciated this statue more than any other in the Museum, when in his peregrination at Naples. — Another statue almost identical has been afterwards found near Rome, and now deposited in the «Museo Lateranense.» but cannot be compared, in its artistic merits, to this famous sculpture found in Herculaneum.

Pl. 38. A torso of Psyche, high. 85. c. discovered in the «Campania» Amphitheatre where it had been perhaps used as an ornament; Gerhard judges it to be the part of a group, and the marks of wings on the back creates a doubt whether it really is a Psyche or a Victory; and is thought by many to be the work of Praxiteles in the flourishing ages of Greece.

Pl. 39. The infant Bacchus and Faun. Marble group, 1. m.

and 76. c. in height. Found in the roman territory, without the fore part of the Faun's head and the boy so deformed that Albaccini could scarcely accomplish the restauration: which, however, he executed very well. This is the only remarkable instance, in which the instrument called « Siringa » which may be seen hanging on the trunk of a tree, is composed of eleven tubes, those with nine are also rarely found with other statues, there being many ancient groups like this. It was brought to Naples from the Farnesean Museum.

Pl. 40. Diana. A marble statue 1. m. and 10. c. in height, excavated accidentally between « Torre del Greco » and « Torre dell'Annunziata » (probably the ancient town of Oplonte.) It was transferred to the Museum at Portici, and from there to Naples; Winkelmann who described it as one of the most important monuments of the ancient Italian art, says; the vest was painted white, and the short mantle trimmed with a narrow band of a golden colour, above which is another wider of a reddish hue, strewn with white flowers: the under vest bore the same colours. The straps of the quiver and the latches of the sandals were red.—The colours were very vivid and spotless, at the present they are almost totally faded.

Pl. 41. Agrippina (the Elder). A marble sitting statue 1. m. 23. c. in height, brought from the Farnesian Museum, best roman style, of the three noted statues of the same name; this is the one from the « Museo Capitolino »; the former according to Winkelmann is the best.—Canova was inspired by this statue in executing the effigy of Letizia Bonaparte mother to Napoleon I.; the footstool is modern and the hands have been reproduced.

Pl. 42. Venus Callipyges.—A statue 1. m. and 44. c. high.—Found in Rome under the ruins of Nero's « casa aurea »; this famous statue was conveyed to our Museum from Rome; it is called Callipyges on account of its attitude; the same posture in other monuments, implies a courtesan, and on that account it is thought to allude to the goddess of beauty. Though Winkelmann classifies it to be of the second order, still, its reputation is very great, and may well vie with the celebrated Venus of Medici, which is in Florence.—Albaccini supplied another new right hand and leg, as also the half of the left arm up to the

wrist; unfortunately, the head is also modern; if the primitive one had been saved, probably, every contest would cease with regard to the real attribute of this monument.

Pl. 43. **Pállas.** Marble statue, 1. m. and 87, c. in height — It is apparently in the act of hurling a spear with the right hand in a fight, and the dreadful « EGIDA » (*the hide of a wild beast*) fastened to the neck, and laid over the left arm to serve as a shield. The hair and garment were guilt over so thick, that Winkelmann remarked the easy removal of pieces of the gold. It was found in Herculaneum at the first excavations, but it certainly was not executed there, and is of very antique greek style.

BAS RELIEFS

Going back to the Great Pompeian Mosaic above mentioned to the right, we see the bas reliefs lately put in order by the Director—This collection which occupies two large halls of the Museum, has hitherto been unobserved by visitors, as only a few of them, and perhaps the most worthy, were placed in an obscure corner of the statuary, and the rest with the sarcophagi confused among the plants in the garden close to the entrance.

On the wall opposite the entrance, halfway to the right, one sees a collection of beautiful masks in two different lines found in Pompei.

A quantity of shields fixed across this hall are placed in such a manner as to enable the visitor to see both sides.

A large vase beautifully sculptured is placed in the centre of this hall, together with the worthy Ara placed near the window and of which we shall speak hereafter,

The Bargiano bas relief, a monument of the most

ancient Greek art is to be noticed in this hall, it represents a dead person, and is properly believed to be Ulysses—It is also placed near the window in the hall.

Several sarcophagi are also placed round the great hall some of which are finely sculptured.

The small collection of bas reliefs placed to the wall on the left of the entrance is also to be noticed.

The two large Candelabra in the centre of the hall and of which we shall speak hereafter, are to be noticed.

Pl. 44. Crater, large marble vase 1. m. and 27. c. high and 85. c. wide.—The basreliefs surrounding the vase, represent Mercury giving up the boy Baccus to the nymph Leucotoe.—The ancient grecian sculptor inscribed his name on this production of his: thus; « Salpione Ateniese fece ». (*Salpione the athenian wrought*), which imparted more importance to this vase; it was found near Gaeta under the ruins of ancient « Formia »; it stood for many years neglected and was thought worthless, while lying near the beach; mariners tied ropes round it, to fasten their boats, and that barbarous treatment defaced this monument for ever; it was after that period, removed from the sea side and used as a font in the cathedral at Gaeta, and at length brought to the National Museum; it was made public by Spon, Montfaucon, and others.—The basrelief executed on the altar that serves as a basis to the said crater is not so ancient, and is less appreciated: there are seven deities discerned in this basrelief, and Jupiter the only one seated, the others standing, viz. Mars, Apollo, Esculapius, Bacchus, Hercules, and Mercury.—This basis is supposed to be more likely the mouth of a well than an altar, but is without those furrows generally made by ropes on the edging: the deities in reliefs all round it, denote it to have been used for worship.

Pl. 45. Two Candelabras.—Marble; each 2. m. and 85. c. in height: They were obtained from the « Museo Farnese » of grecian workmanship; equal in style, but differ a little in the ornamental and in the attributes executed in them by the scul-

ptor, at the same time elegantly symmetrical: they were intended for worship; it is said, that the storks on the candelabras, allude to the rite of commiseration.

BRONZE ANIMALS

At the end of the corridor, where the equestrian statue of Balbo's son is situated, by the two openings on the left one enters to the collection of the Bronze Animals—This hall is now repairing and only a few pieces are placed, but the colossal horses head is to be noticed.

Pl. 46. **The head of a horse.** Colossal; 1. m. 72 c. high. A magnificent grecian workmanship, which never formed part of the body of a horse, as it is thought by some, but instead, it is like those heads of horses that are seen on the coins of «Campania» it may have been the emblem of the Neapolitan «*demos*», which assumed after that period, the form of an entire horse. The marks of the fusion that are visible round the neck ascertain that, this head never was joined to a body; nor is it to be believed, as some authors also assert, that «Corrado Svevo» after having conquered the Kingdom, had bridled this head as an insult to the Neapolitan people.—Both sides of the bit, now seen in the horse's mouth, are ancient and coeval: this colossal brass head, given to the Museum by Prince Colombrano, stood in his courtyard in Naples.

SMALL FIGURED BRONZES

The next room contains small figured bronzes which formerly were mixed with the utensils of the same description.

This hall properly decorated offers now the opportunity to observe from near the best cast ancient bronzes that ever were made—If Pompei and Herculaneum had been discovered three centuries sooner what-benefit would not Cellini have found by it?

An interesting collection of Etruscan looking glasses is kept in the centre between the two entrance gates.

The engravings hereafter described with a description of them belong to the best pieces of this collection.

Pl. 47. Dancing Faun. Statuette 8l. c. high it was used as an ornament to the tuscan vestibule of a very fine house in Pompei, which was, on account of this exquisitely executed statue denominated in 1830, « Casa del Fauno » *house of the Faun*, its uniform proportions, nicety in the plastic and rare merits of its preservation. The weight is inscribed on its base; thus P. C. L. interpreted (Pondo centum quinquaginta.) The eyes are of silver; which frequently occur in monuments of the same kind.

Pl. 48. A small full Winged Figure 46 c. high. This figure is elegant and swift it was found at Pompei in 1823. As a messenger of Peace it held in its left hand an olive branch which is now missing, it has round its head a golden bracelet with a small emerald now spoiled by weather and fire. It is a great pity to see this fine monument deprived of its right arm now found at Pompei.

Pl. 49. Narcissus, statuette, 58 c. high, Excavated at Pompei in August 1862, the humble abode in which this grecian work of art was found, suggests, that it did not formerly belong to that place, but might have been conveyed there by the waters, or had rolled down from some contiguous edifice.

The posture of this little statue, is, of one who listens to a distant sound, and seems pleased.

This jesture, the youthful form, and the whole type of the statuette, induced Mr. Fiorelli who was the first to hail the happy discovery, to denote it to be: «Narcissus, immoveable, « listening to the voice of Echo who languished for him filling « the valleys and wastes with loving harmony.»—The above is the denomination by which this precious and sole work of art is universally known: the eyes were of silver.

Pl. 50. Silenus, a statuette 59 c. high; excavated at Pom.

pei on the 20th of August 1864, under the wall of a house of no great importance: the style reminds one of the dancing faun (pl. 19.) it neither is so well executed nor so appreciated. Over the elevated serpent in the left hand of Silenus, there must have been a large gilt glass bowl, of which only two little fragments were found near this statuette, which is in an excellent state of preservation.

LARGE FIGURED BRONZES

The next collection is certainly the only one in the world for its large colossal statues seen round the hall—They belong to ancient illustrious personages, and came from the first escavation of Herculanium. Nor less important are, and more praiseworthy for art, the full size statues and busts about the hall, of which we shall give an explanation.

Pl. 51. **Mercury** seated, statue 1. m. and 3. c. high. Found at Herculanium in August 1758. The Herculanean Academicians illustrated and explained this remarkable brazen monument to be; Mercury sitting on mount Ida waiting for orders from new messengers. (*Sandals* with wings attached to them are allusive to Mercury); a part only of the CADUGEUS (*wand*) which was lost, is still held in the right hand; nothing else is wanting to this monument which is in an excellent state of preservation.

Pl. 52. **Three middle sized busts.** It seems, that, the first bust suggests to the mind of the visitor « Archita of Taranto » the philosopher and illustrious commander.—The second is generally thought to be the image of Seneca, the eyes being of a glassy substance infuses in it a remarkable expression, this attribute is doubtful ever since the day in which it was discovered, as well with the Herculanean Academicians, as with others. It is quite certain that the same image is repeatedly met with, executed in marble, bronze, and « pietra dura » the last bust was considered to be the resemblance of Plato, but this opinion is earnestly contradicted, however, the members of the Acadamy, suppose it to be meant for Speusippo, the ne-

phew and successor of the immortal Philosopher. These three ancient relics excavated in Herculaneum, seem to have been used as ornaments in the same place where the rare rolls of « Papii » were found, and which are kept in the National Museum.

Pl. 53. A sleeping young Faun. Sitting statue 1. m. and 79. c. high. Found in Herculaneum in 1756. was first notified to the public by the Herculanean Academicians and defined by Gerhard, who debated whether this brazen relic was to be considered as a Satyr or as a Faun, nothing rough or goat-like is perceptible in this image, except the shooting horns, the sharp pointed ears, and the lengthened glands under the neck; it is executed with great taste and in a good state of preservation.

Pl. 54. Discobolo. (Quoit Player.) A statue 1. m. and 91. c. high. This statue supposed to match with another in a contrary position, was found in Herculaneum in 1774, the body inclining forward, the eyes fixed, the undecided motion of the arms, all which, certainly infers to be a Quoit player, who in the act of having thrown the Quoit, follows with his eyes and attitude its direction.—The Herculanean Academicians on notifying this excavation to the public, were of opinion, that, the two statues were meant for a wrestling match; but this judgment is not considered correct.) The eyes being of glass, highly improve the wonderful expression of this statue.

ANCIENT ARMS

They were formerly confused among the bronze utensils and could not well be judged by professional men—They are now placed separately—They are divided in three different partitions—Greek, Roman, Italic and Gladiators.

The best of the latter are here described, together with two silver phibules placed below the window, and which were formerly kept among the precious objects.

A fine collection of Ghiande Missili, a portion of

them bought and some received as a gift from August Vecchi are also seen below the window.

Pl. 55. Helmet;—in bronze; found at Pompei in the quarter of the gladiators. The basrelief that girds it represents a naval victory; in the centre the conqueror is stepping on a vessel; two barbarians are kneeling, one at each side of him presenting two standards. A male and a female are close to each of the two former; two winged Victories follow them. One of the side pieces, represents an ermæ with heads or masks; the other piece; Minerva slaying a giant.

Pl. 56. Helmet in bronze; represented in the two engravings A and B. The upper part or crest of the helmet « pecten » is decorated with the basrelief indicating a soldier: see N.^o 1; the sides with ornamental delineation; see N. 3. In the centre of the frontlet is a fine head of Medusa: see N. 2. This helmet must have had two plumes, there being sockets for that purpose: see N. 6. The basreliefs in Nos. 4 and 2 adorned the part beneath that, which projects outward, called by the latins « Prejecture ».

This magnificent helmet almost like all other armour, as seen engraved in Nos. 83, 84 and 85, was found at Pompei in the station of the gladiators, commonly called « Quartiere de' Soldati » soldiers' quarter. The proportions of the armour; the various and rich decorations; and the place where it was found: show evidently it was not meant for active service, but for sham combats and popular representations.

Pl. 57. Helmet and greaves in bronze.—The first is adorned with a bas-relief, representing a head of Medusa with a floating dolphin on each side; having a visor and two large side pieces like the preceding.

The greave demonstrated in two different positions, was found in the quarter of the gladiators at Pompei without its fellow; on one side, there are rings to strap it on to the tibies. An eagle destroying a serpent; mask; ears of corn gracefully interwoven with branches of oak; and the Arabesques seen on the lower part of this armour, are all exquisitely executed.

Pl. 58. Ladles and Culender, in bronze, found in Pompei; The first four utensils engraved on this plate, were called by

the romans Truæ and Trullæ; the latter denomination was given to the two smaller ones; these utensils were used for several purposes; to measure; draw liquids; remove the liquor from one vessel into another; peculiarly N.^o 4. The culender marked N. 5 *e*, and N.^o 5 *d*, were made to fit into each other; and N.^o 5 *c*, to keep the liquid from spilling while it was distributed. The name of the maker is stamped on Nos. 5 *b*, and 5 *f*.

Pl. 59. **Silver Fibulae**, found in Herculæ. In the centre of the two square parts of the lower fidula, the figure of a warrior is represented contemplating some armour. In one of the two circular parts, there is an Apollo in the act of driving a chariot drawn by four horses; in the other, a Diana encompassed by seven stars and a half moon on her forehead, driving a chariot with a flambeau in her hand; the basrelief of the second fibula on the left of the plate, represents Minerva and Neptune disputing about what name to give Athens. The same subject is represented in relief on a precious cameo of this same collection. On a fragment of the last fibula, is a Victory, crowning a female figure sitting on a heap of armour.

ANCIENT CRYSTALS

From the Entrance Hall, on the first staircase a fine lion is seen received from Farnese—It reminds one very much of the one of the House Barberini existing in Rome as to lead one to think both made by the same hand—A few steps upwards a doorway leads to the crystal collection.

This collection very rare for its fragility renders itself very important, having brought down to our times a great quantity of shapes which would have been left unknown, had not a town buried suddenly in its full state of life been disinterred.

This collection shows how well advanced was this art with the ancients. Had we been unfortunate enough

to find only the ash urn hereafter described, the latter would have been enough to show it.

Pl. 60. Cinerary urn, is of blue glass with white bas-reliefs, representing the vintage and genii; executed with grace and elegance, which shows the remarkable skill the Romans had attained in this branch of manufacture: found on the 29 th. of December 1837 within a tomb in the « Strada dei Sepolcri » in Pompei, near the house commonly called of « Marco Crasso Frugi ». It is reckoned one of the most important monuments in the National Museum.

TERRECOTTE

Next to the crystals, come the terrecottas—The first room contains the fine relief red terracotta vases—It is of an exquisite taste and so fine as to appear carved as seen in the tables described by us—The next collection is very numerous in regard to what belonged to houses as amphors for wine, oil, ec. and moreover for the common lamps without any ornament—It also offers a fine collection of Patere vases and cups worked in finer terra and differently ornamented, as also several historical and fine lamps covered with vitrea paste, of which we will speak hereafter.

Others of little importance in terracotta are seen in this collection of which two Actor are of notice also reported by us.

Pl. 61. Two Actors, statues of terra cotta, the first is 1. m. and 8. c. do: the former, an actor apparently in the act of performing, but, difficult to say whether in tragedy or comedy: the mask over the face does not specify which: the latter, an actress; the fillet round the head with a bow over the forehead, suggests this to represent the gaudy female described by Plauto « *with her head decked out with a fillet of gaudy colors* ».

Discovered at Pompei, and are appreciated for their dimensions and state of preservation. Winklemann illustrated and described these statues in his history of art.

Pl. 62. Lamps, of terracotta, found in Pompei; the first, with one burner (*monolycne*); the second with two (*bilycne*); these lamps are admirable for their beautiful shape, exquisite manufacture, gloss, and dimension: the basreliefs devised on these lamps confirm the opinion, that they have been used for the worship of Bacchus.

Pl. 63. Decorated cups, of terracotta, discovered at Pompei; the first, is of a yellow color with reddish streaks imitating marble, over which is a very thin coat of solid varnish, very much like another also in the Museum with a hospitable inscription. It is supposed to have been also used as a cup for drinking at dinner. The second shallow cup, is smaller, decorated all round with bunches of grapes and ivy, which denotes it was meant for convivial use.

CUMA COLLECTION

This collection has its origin from the excavation begun in the year 1853, by the Count of Syracuse under the direction of the said Com. Fiorelli then his Secretary — In one of the several tombs discovered there, a wax mask taken perhaps from the original, was found, and which is described in this collection as a gift from the above mentioned Count to the Museum—The Count may well say that he had enriched the Museum with rarity, being this the only example received from the ancient Romans—We will hereafter give a full description together with a fine vase found in another tomb.

After the death of H. R. H. the Count of Syracuse the collection was purchased by the Prince of Carignano who kindly presented it to the Museum.

Pl. 64. Wax head, and terracotta Vase; the wax cast

was discovered by the Count of Syracuse in the year 1851, in a roman tomb of the sepolcreto at Cuma, and presented by him to the Museum. This tomb contained four skeletons devoid of their heads, hands, and feet; two of them had heads made of wax with glassy eyes wide open. The first, was the portrait of a female, and it fell into a thousand pieces as soon as disinterred. The second, is the one here engraved, and the mould evidently must have been taken from the dead body. The first who illustrated this relic was Fiorelli, Minervini and afterwards Quaranta, Guidobaldi, Raoul-Rochette and others. Fiorelli, supposed these casts to be of two christian martyrs. This opinion was contradicted by other critics, except Raoul Rochette; all guessing by turns the female wax skull having been analyzed, we learn that, (these casts or masks were composed of white wax, white lead, and a little portion of vermilion to give it a flesh color). This precious monument has not yet afforded us an insight, why, the four skeletons found in the « sepolcreto » at Cumae, were headless and mutilated.—Two coins of Diocletian were found in the aforesaid tomb. The vase was also discovered in this « sepolcreto » the figures which represent the greeks and amazons fighting, have names inscribed over each of them. The olive tree where one of the greeks (Joras) is seated, according to Fiorelli, alludes to the field of battle; the name of this greek, which means (gate warden) implies that place, meant for the confines of Attica, overrun by the fierce amazons. This vase besides its archeological importance, is to be considered the finest specimen of the flourishing epoch of the art of working in wax. It has been illustrated by Fiorelli, Minervini, Quaranta and others.

Pl. 65. Two Silver cups; the first, is a combat of two warriors, in relief, of which only the two fragments here mentioned have been obtained; the second, in a better state of preservation, has round it four branches of plane-tree exquisitely worked: both these silver cups were found at Pompei.

Pl. 66. Silver ornaments, The necklace of etruscan mode, like the engraving, in the lower part of the plate, was discovered in a greek sepulchre near St. Agata dei Goti, and is to imitate a flexible braid. to which little pendants are attached; with frogs on the clasps; of the two enchased rubies one only remains. Two armlets, spiral form, with serpent heads and eyes

of silver. Two finger-rings moulded like serpents. A third ring, like the engraving in the middle of the armlet, has a beautiful head of a female on a blue stone. The earring which is below the armlet, and the one above it, with 2 pearls, were common in Pompei. A brooch with a small Bacchus holding a patera and a garland in his hands, with clusters of grapes across his breast, and bats' wings. Bechi, in his ingenious interpretation of this subject, says: that those wings symbolize sleep, the consequence of wine. The last engraving on this pl. is a Bulla of the purest gold, worn round the neck of youthful children, it contains a peculiar sort of amulet to prevent sorcery. All the aforesaid articles were discovered in Pompei.

Pl.67. Two armlets, weighing 22 ounces; excavated at Pompei in 1838, in the house, called, del Fauno. The two serpents heads are cast and soldered on wrought metal; the rubies are set to officiate as eyes, the scales are chased and the tongues fixed in each mouth; these articles are considered precious for their size and exquisite workmanship.

PRECIOUS OBJECTS

This collection owing to its material and work is considered very fine, it is situated on the upper floor at the end of the left side of the staircase—It contains gold, silver, and precious stones—The silver collection is placed in three different shelves on the right of the room it contains a quantity of vases, patera, cups, spoons and several other utensils. They are almost all of different shapes, ornamented and finely figured engraved in the most pure style that can possibly be imagined as shown in prints hereafter—On the opposite side the golden jewellery are exposed. As fine as these ladies ornaments can be in their shape, to excite a desire to the finest lady in adorning herself, it is enough to admire them, and she will be convinced of the superiority of the ancients over us in ornamenting their ladies—Infact who can doubt

of the present fashion not being inspired by this room? The large golden lamp is particularly to be observed weighing one kilo, and show how generous were the ancient romans in employing so rich a metal in such common utensils, except if the lamp had not been employed for sacred purposes—We shall give a description of each jewel.

In six large glass boxes well arranged one sees the engraved cameos and jewellery and a fine collection of rings. We shall give a description of the Cameos and jewellery as also of the beautiful Farnese cup, the only one in the world as the most ancient in antiquity and which is exposed near the room window.

Near the door a large piece of amianto cloth to show how the ancient romans could weave this stone, a thing which is not known to us—Several ivory works are also seen in this room—finely engraved and well kept.

Pl. 68. « **Tazza Farnese** » in **Sardonyx**. Considered as the most precious object of its kind. It consists of a shallow cup: 8 inches in diameter; transparent with yellowish, white, and red stripes. Outside it is ornamented with the head of Medusa covering the whole surface; in relief: within, with a richly sculptured group of seven figures, forming a relief from the white stratum, on a glossy dark ground. Bianchini, Maffei, Winckelmann, Galiani, Barthelemy, Visconti, Milligen, Jannelli Quaranta; in fact, these scientific men of the past and present centuries, have illustrated this matchless relic. The first four writers, judge the composition within the cup, to be an apotheosis. Barthelemy, to allegorize Triptolemus. Visconti, the fecundation produced by the overflowing of the Nile—Milligen, the reception of Hadrianus in Alexandria, by the deities of the place—Jannelli, Alexander the founder of Alexandria; and is allusive to the confines of that new city; lastly; Quaranta; the festival of the harvest, instituted by Alexander the Great when he founded Alexandria. The hole in the centre

of this cup, is a detriment to the head of Medusa. Quarant a, says; that, the hole was made when this precious relic was applied as an ornament to an imperial cuirass: though Quaranta is pleased to say, he was the first to suggest this opinion, still, it is not accepted. Tradition, says, that when the Bourbon besieged Rome in 1527., a soldier found this cup in a ditch near the ruins of the villa of Hadrianus and thus it fell into the hands of Paul III. Farnese; and was from that Museum afterwards conveyed to this.

Pl. 69. Three Cameos, from the Museo Farnese. The first in Sardonyx, broken and cemented, 40 mill. by 32.; representing Venus and Hymen in a chariot drawn by two Psyches; a little Love driving; and another checking one of the wheels. Illustrated by Winkelmann, Bracci. Gerardi, and Finati.

The second, of oriental agate; 33. mill. by 24.; in high relief; representing a fine head of Jupiter Serapis with an ornamented « modius » or peck, on his head.

The third; of agate; partly chipped; 22. mill. by 21, representing a very fine head of Medusa; it was by some thought to be the head of Perseus, but the outlines of a female head, are so distinct, that no one can doubt of its being a Medusa.

Pl. 70. Three Cameos, from the « Museo Farnese »; the first in sardonyx 35. mill. by 39. represents Jupiter in a chariot drawn by four horses; destroying two Titanes; this very beautiful cameo, is mentioned by the most distinguished critics in the archeological science; and is appreciated for the name of the artist « Atenione » beneath.

The other marked N. 2.; of Oriental sardonyx, 19. mill. by 16.; is an old faun sitting on the skin of a panther under the shade of a tree, from which hangs a siringa and a tibie: has been described by Gerard and Finati.

The third cameo in this pl. measures. 20 mill., by 14.; in oriental sardonyx; representing a male figure sitting on the ground, with a hammer and a chisel, carving ornaments on a vase; and may perhaps indicate some celebrated sculptor.

MEDALS

Leaving the jewellery room one enters the opposite room of medals—They were formerly kept in

bags as current money — Several attempts were made to set them in order but in vain — In 1864 when M.^r Fiorelli was appointed Director of the National Museum, his first thought was to classify scientifically such a monumental collection; a work which could have scarcely been done, had he not been a strong persevering and profound scientific man.

Infact after seven years of constant labour and knowledge he has shown that if a man does what he can, he can do what he will—In fact this is the only numismatic collection in Europe — The visitor can easily study their origin by looking to the numerical list hung to the wall corresponding to the glass boxes.

Other coins are also in possession of the Museum besides the five lists kept therein.

Greek coins are placed in the first room of which we will give a description lined with their respective numbers corresponding with the originals.

The romans are in the second and third.

Fourth the medieval and modern coins.

The fifth not yet complete contains medals of all regions.

The sixth is destined for the best work treated in numismatic labour as well as the coins received from the abolished neapolitan mint.

PORNOGRAPHIC COLLECTION

This collection laying to the right of the precious object has but few rare pieces in it.

A marble gruppo of a Satyr and goat—A large bronze tripod, a sarcophago in marble are distinguished among them all.

The entrance to this place is forbidden to ladies and children.

Pl. 71. Coins. Twelve coins are marked on this table, of which eleven silver and one bronze—According to art they are the finest in the Italo Greek collection — A number is marked on each of them to correspond both to the box where the coin is kept and to the statement against the wall for those who like to read it — The small silver coin marked N. 3708 refers to Anassilao, that of N. 3709 is perhaps of the same time, for we also find it with the epigraph of the Messinesi instead of the Regini (which latter is in ours) it appears to announce a time in which the two cities were near under the same government as it is known it was the case under Anas. silao. Beautiful and very elegant the two silver medals marked by art in the most happy times under the N. 3699, 3700, and 3701.

Pl. 72. Small Medals. The ten we see marked on this table are six bronze and four silver, and they all belong to Sicily—The first marked N. 4067 and 4072 are from the city of Agyrium. The impression on the back of the first, it has not hitherto been satisfactorily explained—The head of the Standing one at N. 4072. Eckhel could not recognize the head of Hercules, and believed to be that of Joalo, who as Apollodore and Pulefato teach us was helping Hercules in the fight with the Idra Learnea, but in our medal the short hair and wide neck clearly show without doubt the likeness of Hercules—Few and rare are those of Amestrato marked N. 4091 and 4092—They show that our Museum possesses the two already known types of this town. In the last place of the table we mark four Camarina tetrodraini, a city greatly remarkable for its many chiefs.

PINACOTECA ON THE RIGHT

From the door of the Pornographic collection to the right one enters the Pinacoteca—The latter occupies on the right of the edifice the halls marked in the

plan B N. 25 while on the left several others, are in continuation of this collection.

The first room the Bolognese school contains 75 pictures among them Guido Reni placed in the centre of the wall opposite the entrance—This room called also Caracci as having eleven of Annibale, two of Lodovico and one of Agostino — Their numbers are 2, 25, 27, 34, 36, 42, 43, 46, 55, 65 and 71. Annibale are 39, 67. Agostino 21.

The Tuscan school follows after 58 pictures—The sacred family N, 9 placed on the wall to the left.

Leaving this room, a small place on the right where the Bizantine tables are kept together with the first Tuscan school in all N. 59.

Neapolitan works follow after occupying a large square hall a long oblong room, and a small chamber, where 14 tables painted in the 13th century are collected—In the large square room pictures are seen of XIV, XV, and a portion of XVI in all 36, and at last in the great ob long room the accomplishment of the XVI century as well as those of the XVII and XVIII in N. 103.

In the centre of this room a large double faced inlaid walnut box finely ornamented with historical figures—It was taken from the Vestry of the abolished Monastery of «S. Agostino de' Scalzi».

In this large box and in another placed between the two doors opposite, and which formerly decorated the Vestry door, are deposited the carved ivory, the engraved crystals, the cuts in hard stones, the engraved metals as well as some Urbino vases, works of the XVI and XVII century, except some belonging to an earlier date.

Near the first window a silver gruppo, representing Diana carried away by a deer—It was a play thing of the Farnese House, as seen by the key hole.

The celebrated Farnese box is also placed by the last window one of Cellini's finest works. It is silver historian, with the Farnese coat of arms in the middle. The six ovals round it equally historian, are rock crystal, engraved by Giovanni de Bernardi.

The next room contains a collection of German and Dutch school paintings about 43, and in the last room next to the Pinacoteca, beside several of the Dutch school one finds those of Fiammingas among them the best N. 9 and 12 both placed to the wall opposite the light on the right of the entrance—N. 9 shows the Virgin by Seghers surrounded with flowers so well painted they appear to be real. The N. 12 is a portrait by Van-Dyk of which the name only of the author is enough.

On the left the three fine pictures by Grandman N. 93, 94, 95, show what point could the Flamish painters reach.

Pl. 108. **Vanity and Modesty** an allegorical painting, on canvas; by Guido Reni; from the Museo Farnese; 2, m. 96, c. by 2, m. 8, c.; This great master from Bologna, had succeeded so well in painting the head of the Vanity, that he executed the goddess of Fortune several times in the same style. The other head is supposed to be a portrait. The whole canvas is reckoned to be Reni's first style of painting; the biographer Malvasia says, that the former is the most attractive and the latter the best in execution. Reni had made several engravings, adding a copy of this, which was lost: it afterwards was engraved by Strange.

BRONZE UTENSILS

After visiting this part of the Pinacoteca one enters the large collection of bronze utensils—It occupies

two large halls and a room — This collection, the only one in the world, renders our Museum more interesting than any other as every thing intended for the use of public as well as private life of the ancient Romans in luxury and elegance, is found in it.

In the first hall several braziers of different shapes are to be seen—The small ones, some with a recipient for water intended for private houses, and in order to show their elegance we will hereafter describe some.

The large ones were used in public baths. Near them two beautiful vases for washing hands, well kept, show clearly their elegance even in their simple shape.

A beautiful table with bronze legs is seen by the side of it, and on the other an elegant lamp which we will also describe—A long iron bar is placed before it, with a quantity of round rings fixed to the ground which served to stop the feet of the prisoners—Of the same use was the next one.

Close to the entrance between the two doors there is a collection of different oil-lamps some figured and others ornamented with leaves of which we shall give a description.

At the end on the side, towards the light a glass case with a collection of agrarian utensils and several others in different forms as kitchen utensils.

Opposite, placed in good order there are all sorts of scales and weights generally, used by the ancients and of which we shall give a description.

Among the scales there are some with the Roman one side and marked with lines to show the proper weight — By the different heads marked on the scales we may easily suppose that it was to show

the persons employed in the different trades, and therefore left us the name of Romano as the weight of the scales.

In the middle of the room are several seats of which we shall hereafter give a description.

A tripod also laying in the room will also be described.

Near the wall between the two entrance doors is a fine collection of vases of different sagoma, all very fine for their workmanship in silver.

Several utensils for horses, are also seen on that side and a fine collection of handles, fragments of different vases destroyed by Vesuvius all these objects are kept in a glass case near the window, and a collection of different kind of bells.

Along the wall on the left side of the room a great quantity of kitchen utensils as kettles, pans, frying pans, graters ec. ec. every thing to satisfy the wants of kitchens, is here also exposed.

The elegance of the sieves obliges us to give a description as well as the fine calidario placed opposite the entrance—Every thing admired in this side is very interesting—A quantity of musical instruments shows that this art has greatly failed, as the quantity of cane mouth pieces, and size must have certainly produced deep sounds of which we have no information—There are also different marks or theatre tickets, some of which marked with a pigeon, where that name derived with us among the common people. (the gods in the gallery).

Very important is also the collection of surgeon's instruments exposed in the same case among which the famous *forcipe* found at Pompei, a few years after the invention made in Paris.

A complete toilette assortment and lady's working utensils fills this case—Combs of all kinds, pincers, tooth picks, needles, bodkins, looking glasses—colours to paint their faces, pomade, all what is necessary and elegant.

On the walls to the right between the balconies several keys to turn the waters or stop them.

One of those keys has still some water in it which ran 18 centuries ago—Bath utensils follow after and of which we will describe some.

The last of these rooms shows the always decanted beds discovered at Pompei, placed in the same manner as they were found—It is useless to speak about their beauty and labour, they can be judged by those who see them—Fine are also the three boxes found at Pompei but in different places.

Pl. 74. Two braziers, found at Pompei; The first; is perceived in the shape of a square castle, having towers at each corner, and embrasures all round it; these towers having lids with hinges are easily raised; when water is poured in, it flows into the four sides. Fire was kindled in an iron grate in the centre of this stove, to heat the room, the victuals, and the water inside; the latter extracted through a brass cock applied to one of the sides. This curious brazier is portable; having bronze handles.

The second brazier, bronze; is also portable, but is not made to contain water; however, it is more elegant, and better decorated than the former. In the centre of two of the sides: and between the two masks is a small group, representing a lion devouring a bull; very well executed.

Pl. 75. Brazier; bronze; found at Pompei; of greater importance than the preceding and as elegant. One of its corners to the right, is a place for charcoal of a semi-circular form and higher than the rim. The pots used for cooking were set upon its bird-shaped props. A boiler contiguous to the hearth discharges its water through the cock projecting on one side (see sec-

tion in this place). The legs of this stove are elegantly moulded into sphinxes with lions' feet; the ornaments and handles are gracefully conceived; this important portable utensil. was used for heating rooms, water, and for cooking.

Pl. 76. Lamp stand, in bronze, found in the house of Diomedes at Pompei; in 1812; probably the finest specimen in this magnificent collection; elegantly inlaid with silver. On one side of the plinth is an altar with a fire upon it; on the other, a youthful Bacchus riding a tiger, with the right hand he raises a drinking horn. The pillar is not placed in the centre but at one end of the plinth, leaving a space, which may have served as a stand for the oil vase used in supplying the lamps; to clean them on; or for placing an idol.

Pl. 77. Two Candelabra, in bronze; the first found at Pompei, represents a tree with supporters fixed on the branches to support the lamps, This principle is often repeated in these articles. The second, is more elegant: discovered at Herculaneum; also moulded like a tree with Silenus leaning in a burlesque attitude, against the trunk; and a Parrot perched between the two branches; which have supporters for lamps fixed on them, like the preceding.

Pl. 78. Lamp With silenus, in bronze, discovered at Pompei; called *bilychnes*; having two burners; an arabesque on the handle with a ring beneath, for the convenience of holding it. A Silenus, statuette; beautifully executed, stands on the edge of the mouth through which the oil is introduced, supposed to have represented, the act of pouring a liquid from a vase into a cup of some sort, which was held with the left hand; afterwards broken and lost.

Pl. 79. Two small jugs, in bronze found in Pompei. The emblems and ornaments visible in N.^o 1, 2, 3, 4 and 5, create a supposition, that, these jugs may have served to contain wine for the use of religious ceremonies in honor of Bacchus. Their diminutive size, seems more adapted for religious than domestic purposes; however, as a specimen of art they are richly worked.

Pl. 80. Steelyards, in bronze; found at Pompei. The two Steelyards (see pl, 89) numbered 1, and 2, have numerals and

divisions on one side of the beam; Nos. 3, 4, and 5, are marked on the two sides. These objects present some points of interest for science and art, with regard to their precise construction, chains, and the different (*Equipadii*) (*counterpoises*). The scale *g.* and *h.* belongs to the steelyard N.^o 5, is ornamented, and represents a satyr butting at a goat.

Pl. 81. A marble table. supported on bronze legs: from Pompeii. Minervini supposes it to have been meant for an altar, to serve for some private place of worship; is portable without its marble slab (see second engraving in pl. 81.) The rim and legs having decorations only on the three external sides; induces the supposition, that it was intended to stand against a wall.

Pl. 82. Two biselli or stools, in bronze; the only difference is, one being a little higher than the other; both inlaid in silver and copper; of beautiful antique workmanship; discovered in Pompei; where only authoritative persons and worthy citizens, were then allowed to sit on biselli.

Pl. 83. Tripod in bronze: one, of the finest relics in this beautiful collection, found in Pompei, and illustrated by Quaranta; who says, that the three winged sphinxes allude to the obscurity of the oracles, delivered at the tripod. The inside of the vase belonging to this stand, is like the engraving in this plate. The flower-wreathes and the bull's heads which decorate the rim that girds this vase, indicates, according to the aforesaid illustrator; that tripods, were also used for the blood of the victims, when oaths were taken for compacts.

Pl. 84. Vase, in bronze; found in Pompei; beautifully inlaid with silver; the handles moveable; when joined over the vase may be held with one hand to keep the liquid from spilling. *Cornelia chelidone* being inscribed on the handles, must allude to the name of the owner.

Pl. 85. Heating Urn, in bronze, discovered at Pompei; formerly intended for heating water or other liquids; having a space for charcoal in the centre; supported by handsome tripod representing lion's feet. Ferdinando Mori drew and engraved the various parts of this interesting urn (see pl. 94); N.^o 1., Heating urn, in perspective. N.^o 2., Vertical section of the same with

its lid.—*a.* Concavity of the urn and fluting.—*b.* A cylindrical fire-place in the urn, at the bottom of which, there are four flues to emit the ashes and admit air for the combustion of the charcoal.—*c.* A small funnel with a tube to convey fluids into the hollow part of the urn, and for the discharge of steam when closed.—*d.* A tube with a cock to it, disposed so as to draw off the fluid from the sediment.—*e.* Conic-shaped lid; the cavity of which closes at the lower part through the action of a convex sheet, attached to the urn by a hinge, so as to cover the fire-place also.—N.^o 3. A flat lid, perforated in the centre covers the urn, leaving a vent for the furnace—*f.* holdfasts—*g.* handles to holdfasts—*h.* brim, scooped in the inside and convex without, so as to fit on the edge of the furnace. N.^o 5. Grate to fit the bottom of the cylindrical fire-place. N.^o 5. Handle. N.^o 6. Chased ornament round the rim of the urn. N.^o 7. Ornamental engraving between the rim and lid of the urn.

Pl. 86. Trowels and Cullenders. Pompean bronzes. The first four utensils shown in this table were Trowels, which were called by the Romans *Truæ* the largest, and *Trullæ* the smallest. The first three are prettily ornamented, simple and smaller the fourth. These utensils often served to fill and measure any liquid, to pour it from a vessel into another, and to this purpose was certainly dedicated the one under N. 4. The Cullender N. 5 *e*, and 5 *d*, was kept in a Kind of undercup N. 5 *c*, and 5 *a*, which was to avoid spilling the liquid when dividing it in different portions. The cullender and undercup bears the name of the maker 5 *b*, and 5 *f*.

Pl. 87. Articles for the toilet, excavated at Pompei. N.^o 1 a small pot of rock crystal, contains rouge. N.^o 3. another pot for rouge of a lighter colour; of rock crystal. N. 2- an ivory pot with the figure of cupid, N.^o 4, two figures of cupids seated in different ways; and all decorate the above mentioned rare objects.

Nos. 7., and 8., two brass combs. Nos. 5, and 6.—Fragments of combs in bone. Nos. 9. 10, 11, 12, 14, 15, 16, 17 and 19. are all ivory hairpins.—N.^a 18. Is by Avellino styled, an *auriscalpium*; N.^a 14 the use of this object is not yet explained

Pl. 88. Articles for bathing; in bronze, found in Pompei The bathing utensils attached to a pliable ring, are the follo-

wing; a small flask for ointment; four strigili or scrapers; and a patera or pan. The said small flask contained an odoriferous ointment with which the ancients anointed their bodies before the operation of friction performed with the strigili by their attendants. A hot or a cold beverage was served up in the Patera after bathing. These utensils may be easily removed from the ring, and attached to it again; see pl. 87. *L. Ausidonio*, stamped on the handle of the patera, is the maker's name.

MUNICIPAL COLLECTION

Going back to the Dutch and German gallery of paintings one enters on the right a circular room, and near the window there is a collection purchased by the Municipio from the House of Santangelo. It contains a great number of ancient coins and modern medals—Many beautiful vases perfectly well kept, and a rare collection of glasses in different shapes placed to the light from the first room a few bronzes, some terracotta in figures, mosaics, two of which in bas relief.

ITALO GREEK VASES

Leaving the above room one enters the collection of Italo-Greek vases—This collection, while the most numerous of its kind (3450 pieces), is the most credited for its rarity.

Pl. 89. **Vase with three handles**; found in a Roman tomb at Nola in 1797; and given up to the Museum by the Family Vincenzo, for ten thousand scudi. It contained human bones gathered at the funeral pile; five alabaster *Balsamari*; and a sardonyx of greek workmanship representing an eagle with a serpent in its talons; an emblem hold in great estimation by the ancients. This vase which is of the finest ware from the renown factories of Nola; was inclosed into another of coarser terracotta, to preserve it. It represents the burning of Troy;

Æneas leading Ascanius and his father Anchises; Ajax dragging Cassandra; Pyrrhus about to give the deathblow to Priam; Ulysses trying to raise Andromache and Polyxena; those being the principle figures in the sanguinary scene. Genning in his voyage through Austria and Italy was the first who explained this classic monument. Bottiger, Panofka, Raoul Rochette, Quaranta and many other authors in archeology, illustrated the Italo-greek vases.

Pl. 90. Vase or Olla; found at « Nocera dei Pagani » (*Nocera Alfaterna*); was like the preceding, ceded to the Museum by the family Vivenzio. It represents four women attended by the same number of bacchanalians, offering libations to the image of Bacchus Brasiae, with the bearded mask; formed out of the trunk of a laurel tree. This vase is doubly interesting on account of the following names; Dione, Maina, Talia, and Corea. inscribed close to the figures of the four women, It is remarkable, that the type of the representation on this post, is precisely like what was found in bronze within. This olla, was illustrated by Quaranta, Sanchez, de Jorio, Panofka, and others.

LIBRARY

This Library marked in the Plan B N. 29 independant from the Museum is directed by others. It has a very large entrance hall which is certainly reckoned the largest in Europe.

It was decorated when the Edifice was built and its paintings remind the House of Bourbons who were reigning at that time—Several other rooms are joined to, containing about 120,000 volumes of which 4000 of the 14th Century and 3000 m.m.

EATABLES

Leaving the Library and descending the stairs to the right and going up the opposite one, there are two rooms one on the right and the other on the left containing models of ancient houses and copies of the

frescoes discovered—Some of them are left at Pompei which have been destroyed by years, but fortunately there are copies—In one on the left eatables found at Pompei and Herculaneum are seen—They are very interesting and their shape has been left untouched.

Eggs, olives, walnuts, carubians, dates, chestnuts, beans are there collected —Bread pies of every description, and on some of them there is still the name of the baker.

PAPIRIS

Leaving the eatables you enter the next door to the right where the papiris are collected.

This numerous collection is the only one in the world, though found in little room, in the so called Casno di Campagna at Herculaneum.

It contains 1790 of which about 600 have already been unfolded. Three prodigies are seen in the office where these papiris are kept—Natural the first, artistic the second, literary the third. The first object is the papiro itself, that is, a rolled cloth of ashes 18 centuries underground, and which has resisted to the weather better than marble and bronze. The second a small machine, the shape of a box, where the ashed cloth is unrolled, sometimes 6 metres long without the help of springs, wheels, or other tools. The third by reading solemn poetry no longer known, eloquent precepts, physical treatises, but also to add Greek or latin words in the space left on these thin and carbonized pages.

It was thought easy the way of unfolding them, but every body may see or judge by the people ap-

pointed for this work—Inkstands in terracotta, and some small wax wooden tablets with letters engraved on them are kept in there.

Pl. 91. **Greek Papiro.** On these tablet a fact-simile is described in two pages of Metrodoro's Greek papiro about sensations. On the first page the Epicurion philosopher shows some contradictions of the Stoics and Puripatetics; by which he asserts not to believe. On the second he endeavours, according to Epicuro, to find out whence does the immortality of the Gods derive.

PINACOTECA (LEFT SIDE)

Leaving the victualling rooms there is on the left the entrance to the Pinacoteca—The first hall we enter is intended for the Roman school called also Polidoro's hall having three of his pictures marked N. 17, 23, 46, showing Christ on Calvary, the worship of the Shepherds and Jesus falling under the weight of the cross. N. 57 pictures by the Cav. d'Arpino some containing the glory of the angels and several others of the same, considered very fine.

The second hall, Genoese paintings including a portion of the Parmensi amounting to the N. 39. N. 3 by Schidone are considered fine—The first N. 14 contains Christian Charity—N. 20 a sacred family N. 37 a sacred Jesus surrounded by angels and cherubs with four saints at his feet—Those by Storez require to be attentively examined N. 2, 6, 11, 20, 36 and 39.

The next room besides the Parma school comprehends also the Lombards—The latter is known by the name Cesare da Sesto through his fine pictures on boards containing the worshipping of the Magii N. 17. Ricca 13, Schidoni this collection as well as the others contains N. 39 pictures.

The last classified school the Venetian hereafter seen. It shows Titian's manner of painting for different works of his pupils—The two Tintoretto distinguished by N. 20 and 42—The first contains the Virgin sitting on the moon surrounded by Cherubs. The other a naked man speaking to Jesus—The twelve Canaletti, thus named after Bernardo Bellotti, are to be most admired, a rare collection as to inspire envy to the most renowned Pinacoteche. They are marked N. 9, 13, 16, 22, 25, 28, 41, 44, 47, 51, 52 and 55 containing Venice taken from the best points.

Following through the front door one reaches the large hall called « Scuole diverse » (different schools). Among the fine pictures in this hall the portrait of Cristofaro Colombo by Parmigiano is to be noticed N. 7. — Caracci's piety N. 10. — Love in repose by Schidone N. 12 and Weeping Magdalen by Titian N. 21—Another by Cav. d'Arpine, Glory of Angels N. 30 considered better than those mentioned in the roman school.

After the Archway in this saloon there is a collection of Venus, of different schools—Among them that of Giordano N. 16—The Susan by Guarino N. 18. and another Venus by Tintoretto N. 19 are worthy to call the attention of connoisseurs of the art.

Leaving the large hall, and returning to the Venetian school on the left you will enter two small rooms—Capi d'opera—The first called Correggio, and the other Raffaello; they bear that name, the former having five Correggio N. 3, 5, 7, 9 and 10—Besides other master pieces—viz—three by Titian, three by Spagnoletto, one by Rubens and others Van-Dyck, Salvatore Rosa, Guercino, and Sebastiano del Piombo,

The second room four Raffaello, besides sixteen more by different Painters viz—Giulio Romano, Andrea del Santo, Pietro Perugino, Luca d'Olanda ec. ec. We shall give a in description of them different tables as well as that by Ercole, of a Boy choking the serpents—A work of the 5th century placed among those of Raffaelli.

Pl. 92. **Bacchanalian Scene**, on canvas; 1, m. 90 c. by 1, m. 35 c. by Ribera, called *lo Spagnolletto*; was brought to Naples in 1626, from the Museo Farnese; having a serpent at the foot of this painting with the following inscription; *Josephus Ribera Hispanus Valentinus et accademicus Romanus faciebat Parthenope 1626*. This artist was so satisfied with this painting, that he made an engraved copy, and also some others with modifications. It is mentioned and highly praised by Sandral, de Dominicis, and several Biographers.

Pl. 93. **Danæ**, on canvas, by Tiziano; from the Museo Farnese; 1, m. 18, c. by 1, m. 70, c.; executed about 1545, when the above mentioned artist was at Rome. Another original, same subject is existent in the Ist. Gallery at Vienna; and another Danæ, exists in the Ist. Gallery at St, Petersburg, which is also attributed to Tiziano. This painting is esteemed one of the best works by Vicellio; engraved by Morghen; and is mentioned by all the authors who have written on Italian art.

Pl. 94. **Christ disputing in the temple**, on canvas; 1, m. 98 c. by 33, c.; by Salvator Rosa; was executed after 1647 in Rome, for the Prince of Sennina. The Museum purchased this, with another of same dimension representing the parable of St. Mathew, from the family Stigliano Colonna for 3500. Ducats; being rather dark in its coloring, is what easily reveals the style of this illustrious master of the Neapolitan school of painting.

Pl. 95. **The marriage of St. Catherine**; a small picture, on board, 26, c. by 22 c.; by Antonio Allegri, styled « *il Correggio* »; from the Museo Farnese. It is stated by some Critics that this painting is the copy of another original, now in the Louvre at Paris, by the same author, and which represents the

Virgin with the Saviour, St. Catherine, St. Sebastian, and on the back-ground, the martyrdom of these saints. The picture in this Museum has only three figures; therefore, it is but another beautiful original by Correggio and not a copy. Engraved both by G. Felsing and G. Morghen.

Pl. 96. Portrait of Philip II., king of Spain, painted on canvas, 1, m. 87 c. by 1, m.; by Tiziano. There are five other portraits of this king, attributed to Vecellio; one in the Pitty Gallery at Florence; two in the Gallery of paintings at Madrid; the fourth in the palace Corsini at Rome, and the last at Devonshire-house in England. The present painting is inscribed thus; *Tizianus Eques Cae F.*; from the Museo Farnese. Has never been restored, and is in good preservation.

Pl. 97. The Transfiguration, painted on board; 1, m. 15 c. by 1, m. 49, c.; by Giovanni Bellini; is the finest painting by illustrious master, and appreciated, above all for the beauties of the coloring and excellent preservation. *Joannes Bellinius* is usually inscribed at the foot of his works; which is here written on a label beneath this production. Is mentioned by the annotators of Vasari; conveyed to the National Museum from the Museo Farnese.

Pl. 98. The Holy Family; a painting on board; 1, m. 68, c. by 1, m. 41, c. commonly called the « Madonna della Gatta », by Giulio Romano; Vasari asserts that the cat in this painting is so natural, that it seems alive. Executed about 1524, while its author was at Rome painting the Hall called of Costantino. It was removed to the Museo Farnese, and from there to the Museum at Naples. So much black mixed with the colors had considerably altered the whole of this work; and the repeated restaurations spoiled instead of improving it. At length it was restored, and that not long ago, by M. Achille Fiore who supplied the head of St. Giovanni which was defaced. Engraved by Guglielmo Morghen; and mentioned by all the biographers on Giulio Roman.

Pl. 99. The Holy Family, by Raffaello, on board: 1, m. 38, c. by m. 41, c. Painted by Sanzio, for Leonello da Carpi, a gentleman of Meldola. It was a short time after removed to the « Galleria Farnese » at Parma, from whence it came to our

museum: is one of the most renowned works of Urbinate; copied by Innocenzo da Imola, Giulio Romano, Penne, and other clever artists. Engraved on copper plates by Palumbi, Vallet, Guglielmo Morghen, Longhi, and others; and is illustrated by all the authors of the art of painting. In the Collection of drawings, the cartoons used by Raffaello for the execution of this painting, are from the Museo Farnese.

Pl. 100. Alcides strangling the serpents, bronze group, 75 c. high, the base 21 c. do. This monument is by many interpreters thought ancient, but those skilled in art are convinced it is not. The boy Alcides assailed by the serpents, boldly seizes them in both hands and squeezes them to death; this is the moment represented by the sculptor. Other labors of Hercules in relief are on the basis, which has been gravely discussed, whether it has or not been executed by the author of the group; however, a difference in the style is easily remarked. The opinion, that two different sculptors have had a hand in this Farnesian group and its base, is considered the best.

PRINTS AND ANCIENT DRAWINGS

Leaving the Pinacoteca by the door on the right and precisely opposite the Papiri you enter the collection of Prints and ancient Drawings — The well known collection of Firmiana prints, and three fine silver plates engraved by Caracci are found.

Round the wall several Cartoons are seen drawn by celebrated artists as sketches for their pictures. Among them the famous Moses by Raffaello, of which we have a copy, as well as of the fine head of the Divine Poet which is here to be seen in bronze.

NOTICE

The winning Venus described and lined in our table, is seen at the Museum without Love, being this

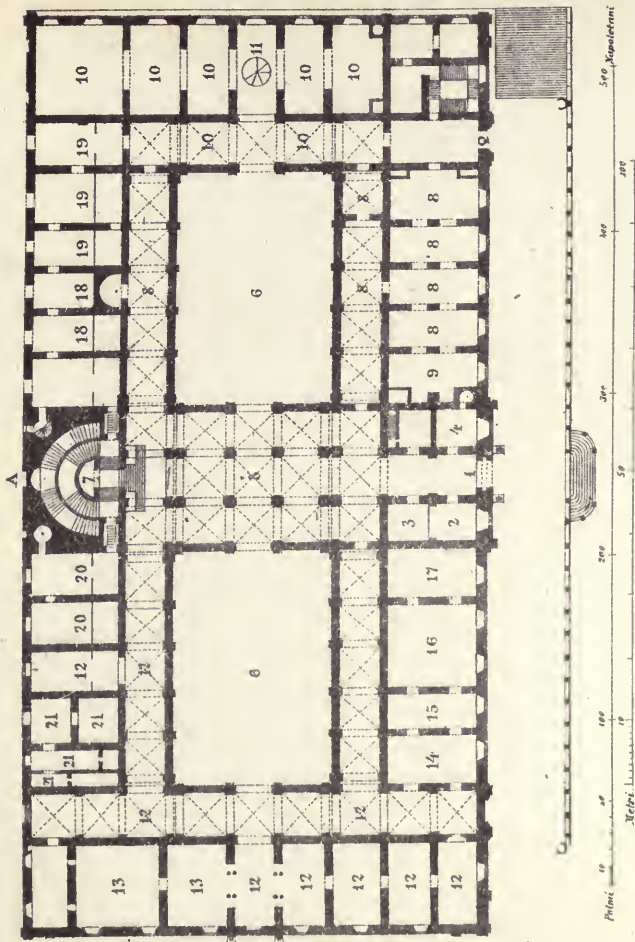
a modern interpretation, it has been thought fit not to include it en the collection of Capolavori.

Pl. 101. Moses prostrated before the burning bush.

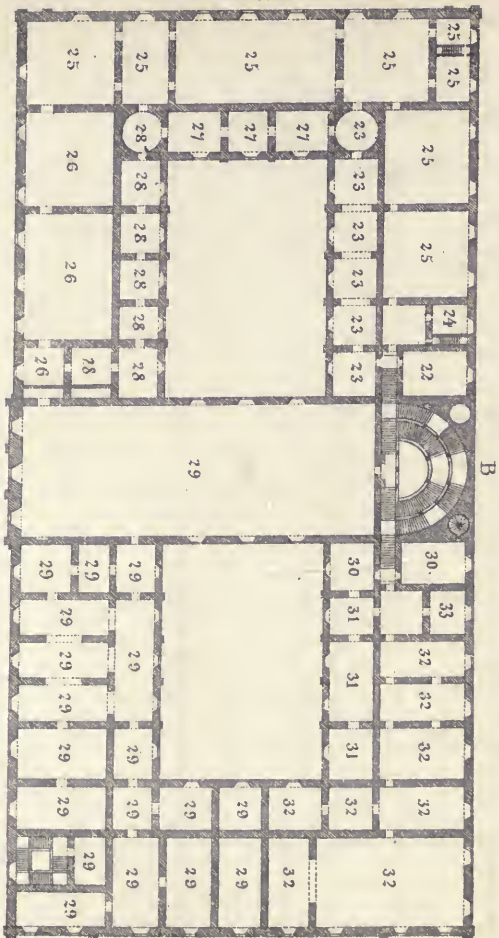
Cartoon by Raffaello from the Museo Farnese; 1, m. 37 c. by 1, 40 c. This drawing is a part of the composition of a fresco painting, executed on one of the compartments of a vault in the 3rd. hall of the Vatican, painted when Urbinate began to introduce his third style; it represents according to Holy Writings Moses terrified and prostrated, hides his face when the Lord appeared to him in a burning bush. This excellent drawing has been much damaged by restauration. Mentioned by Longhena in his annotations to Quatremère de Quince, and by Passavant. This cartoon has been illustrated in a monogram by Felix Nicolini.

Pl. 102. Dante Alighieri, half bust, in bronze, 34 c. high. It is stated by Artists, that this portrait bust, was executed on a cast taken from the deceased head of Dante. This opinion being admittable, it is useless to illustrate this interesting monument any further; it was conveyed to the Museo Farnese from Florence; and deposited among the works of art, as part of the dowry of Margharet of Austria the widow of Alex de Medici; who afterwards became wife to Ottavio Farnese.





1 B.





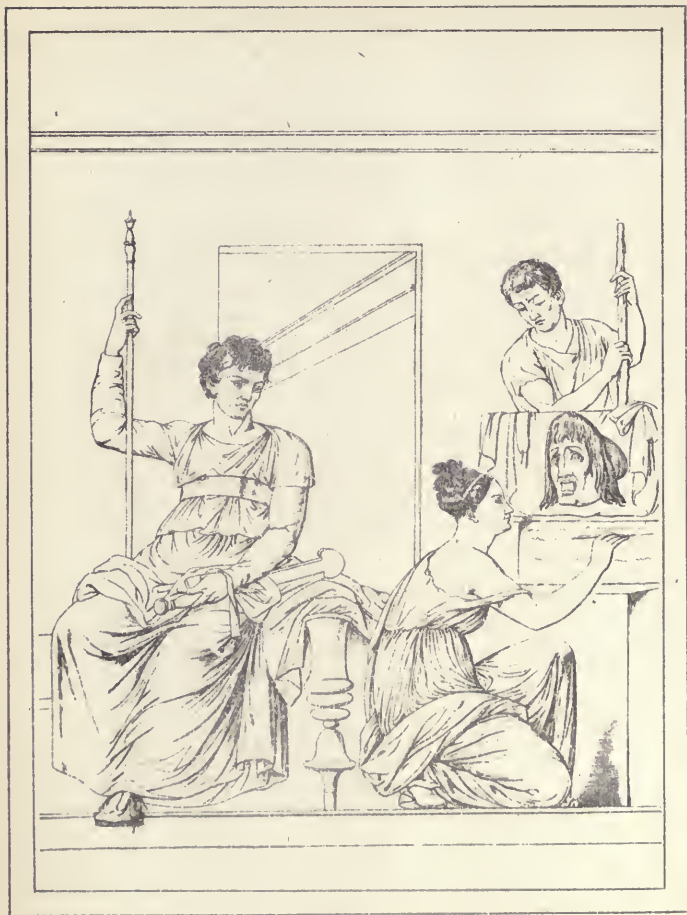




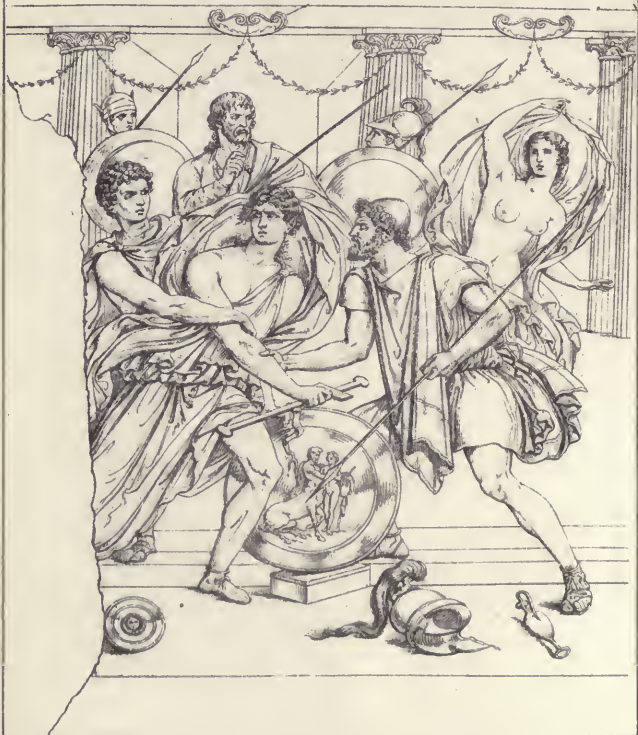










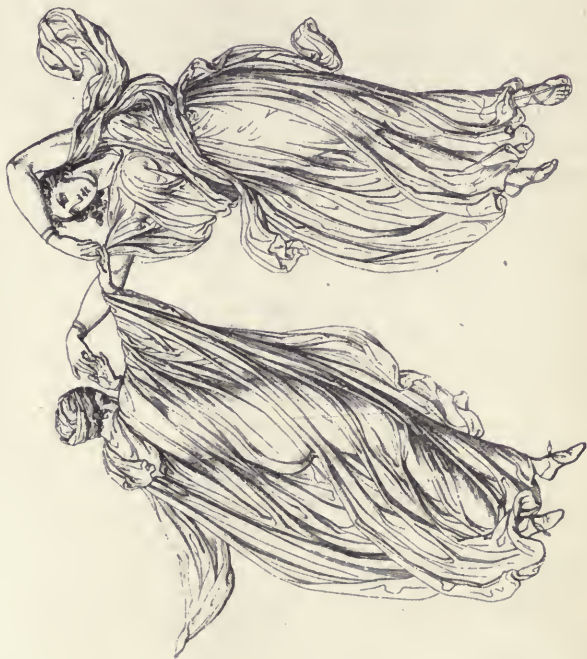




























ΔΙΟΣΚΟΥΡΙΔΗΣ ΣΑΜΙΟΣ ΕΠΟΙΗΣΕ













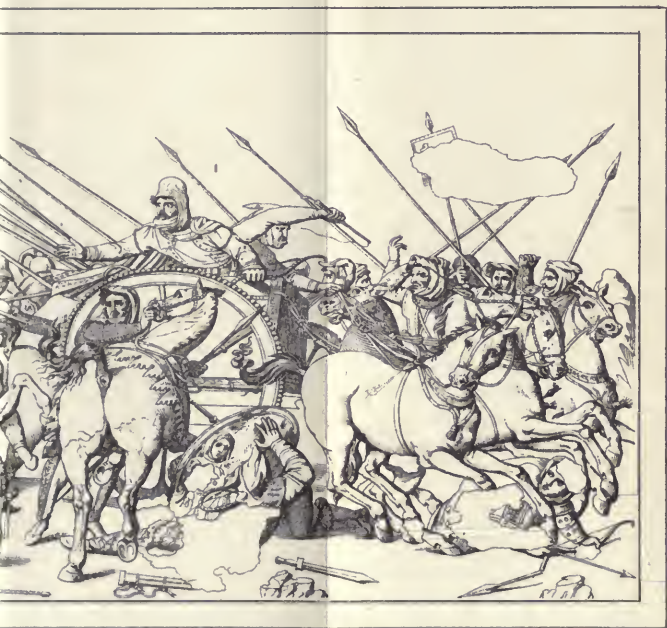






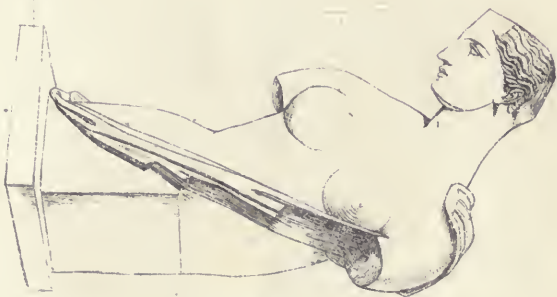


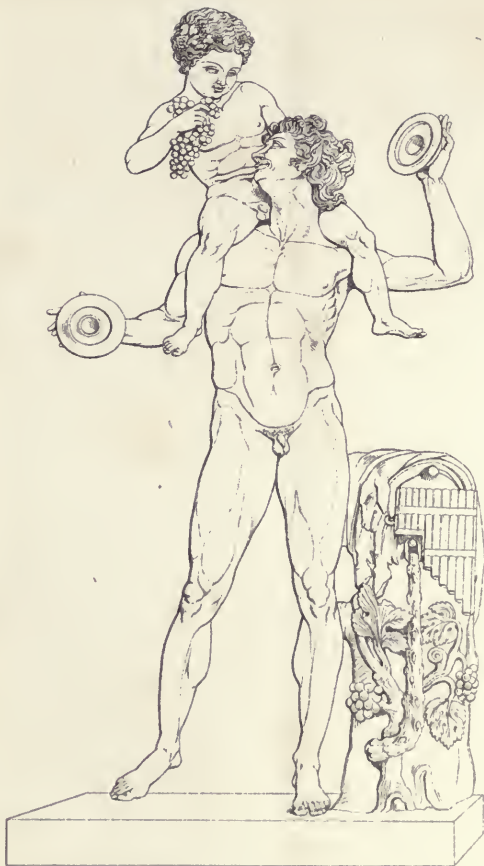


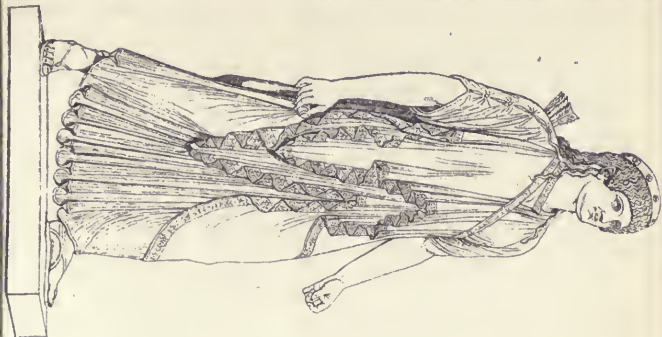








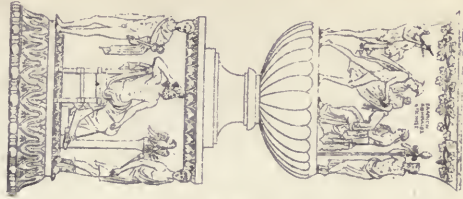






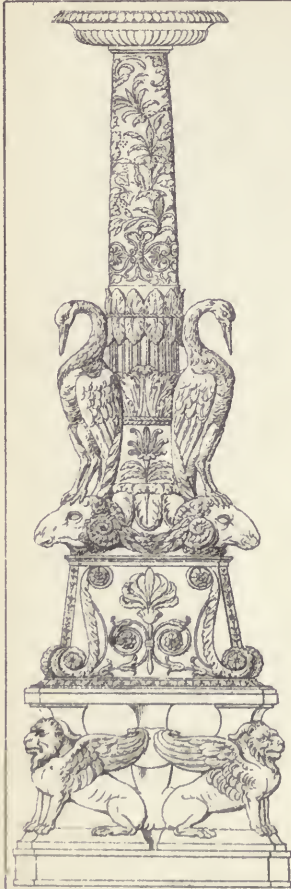






ΤΑΥΤΙΟΝ
ΑΦΗΝΑΙΟΙ
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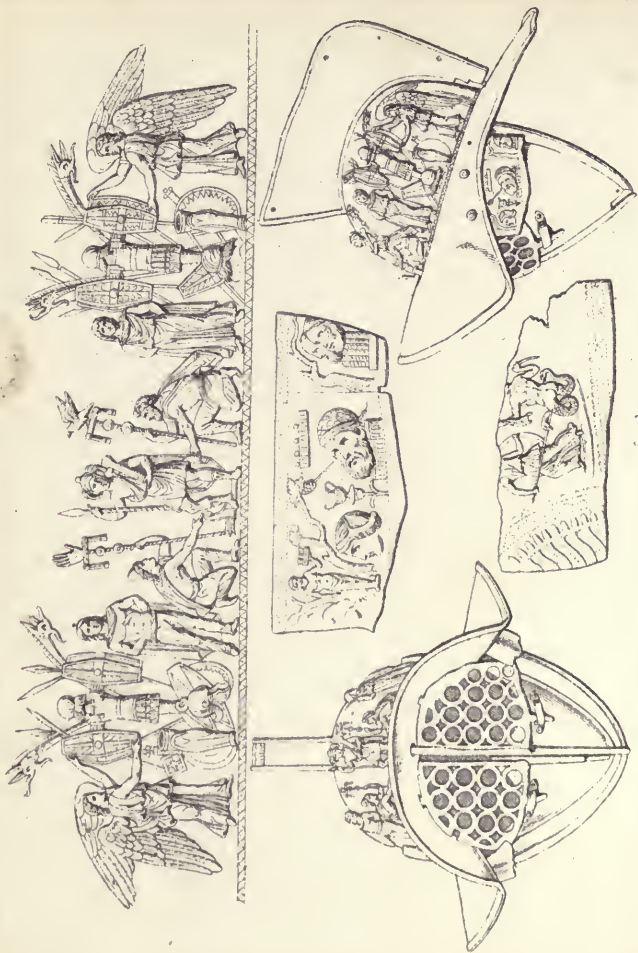


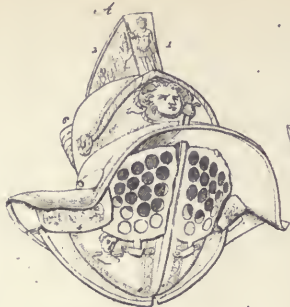


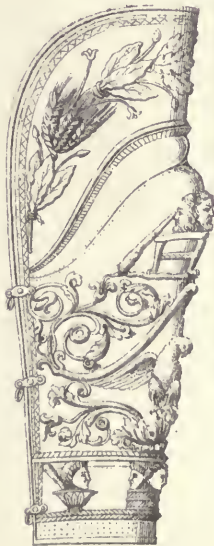
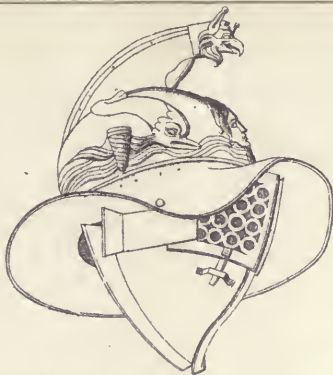


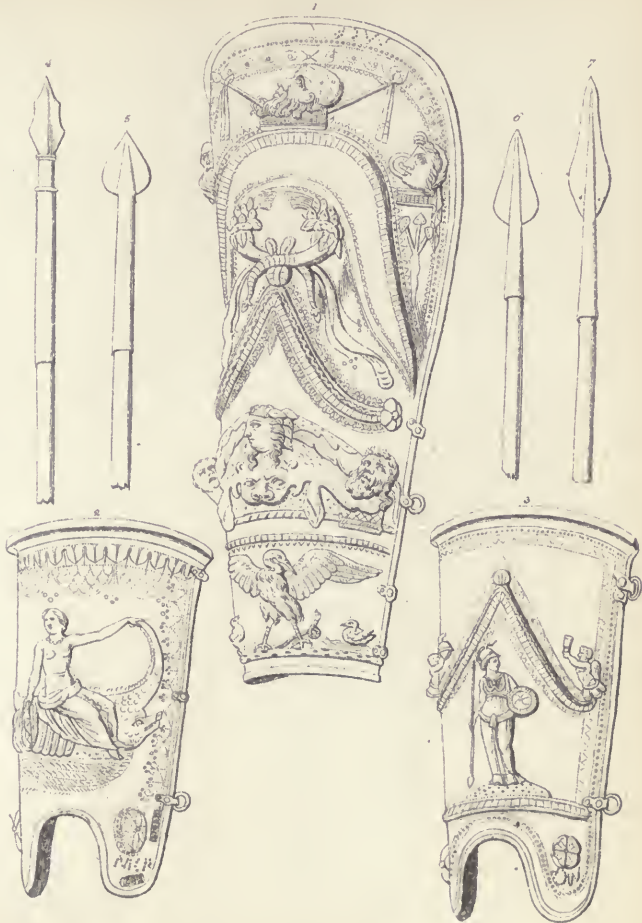


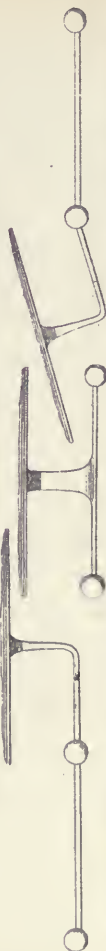




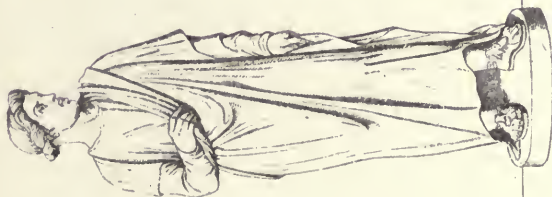


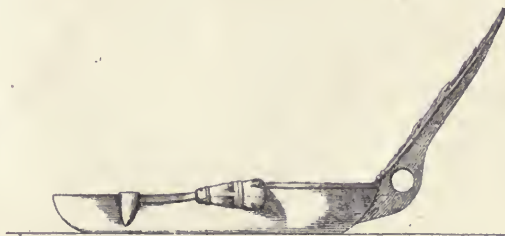


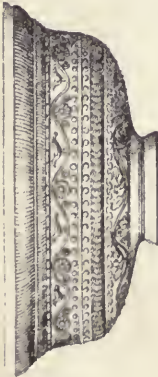
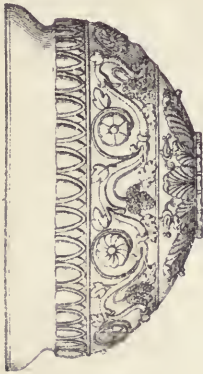


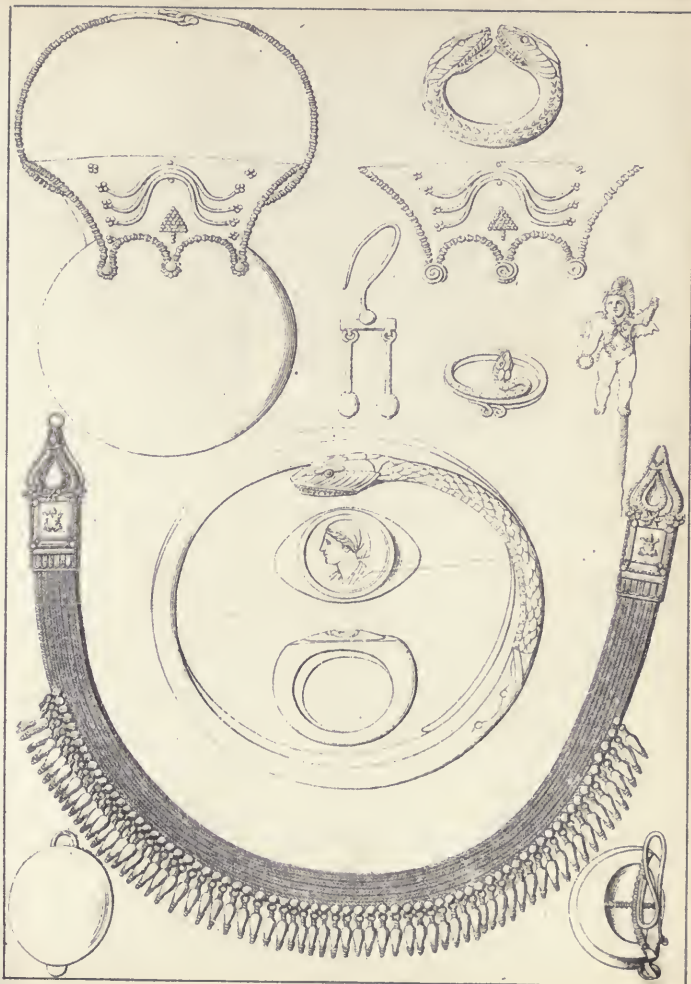


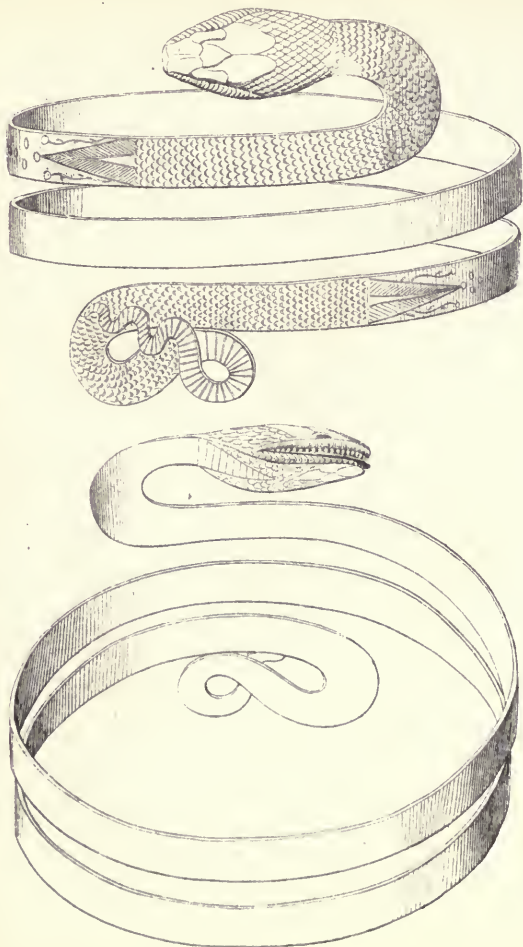








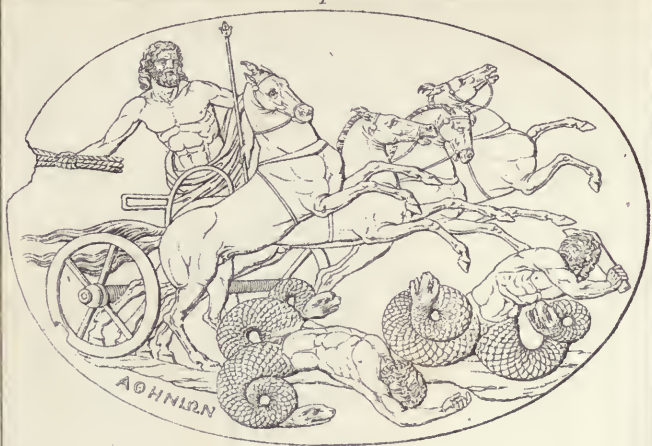




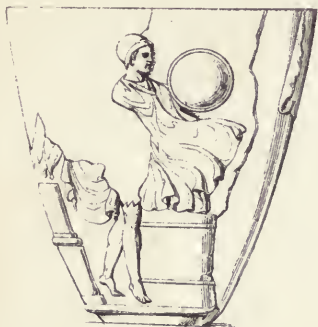




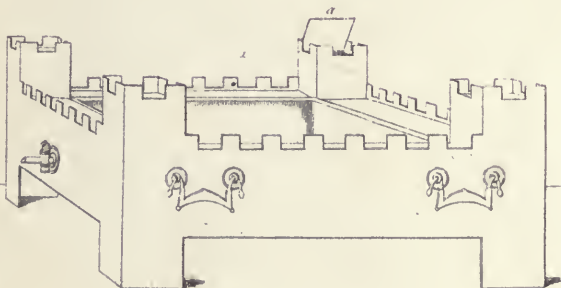
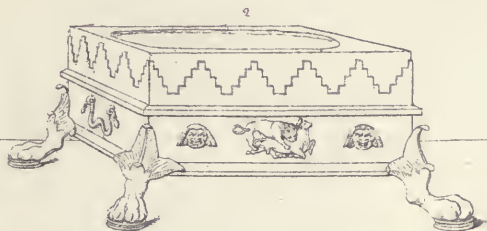


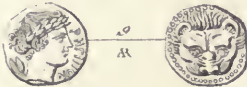
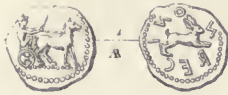


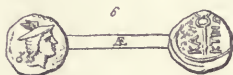
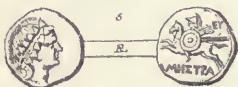
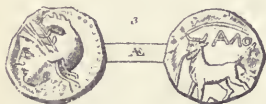
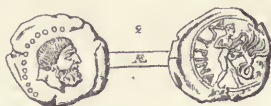


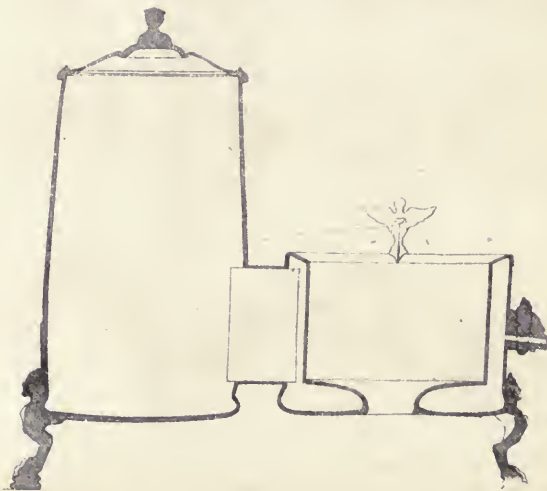
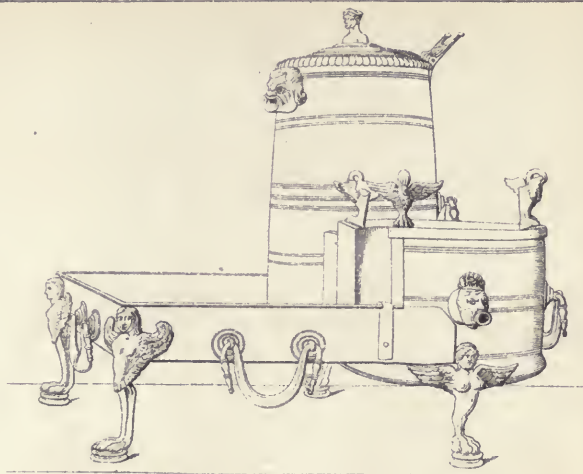




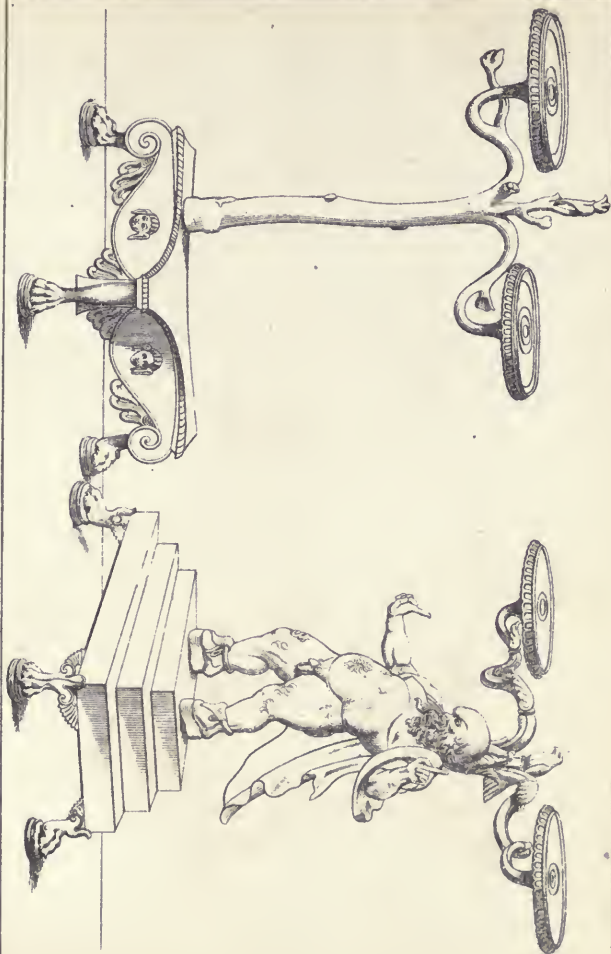


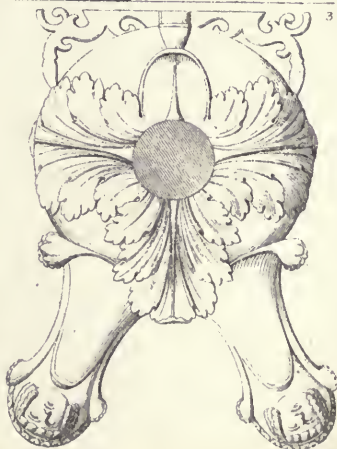
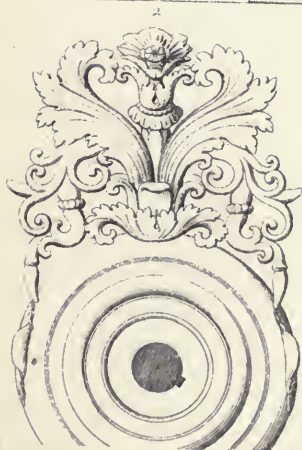




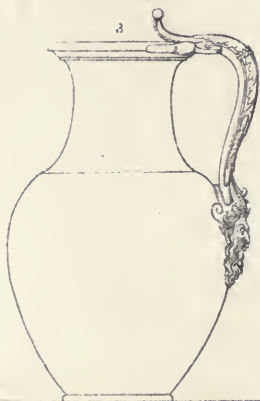
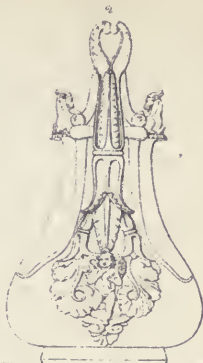
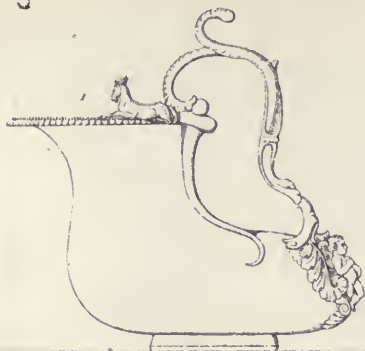


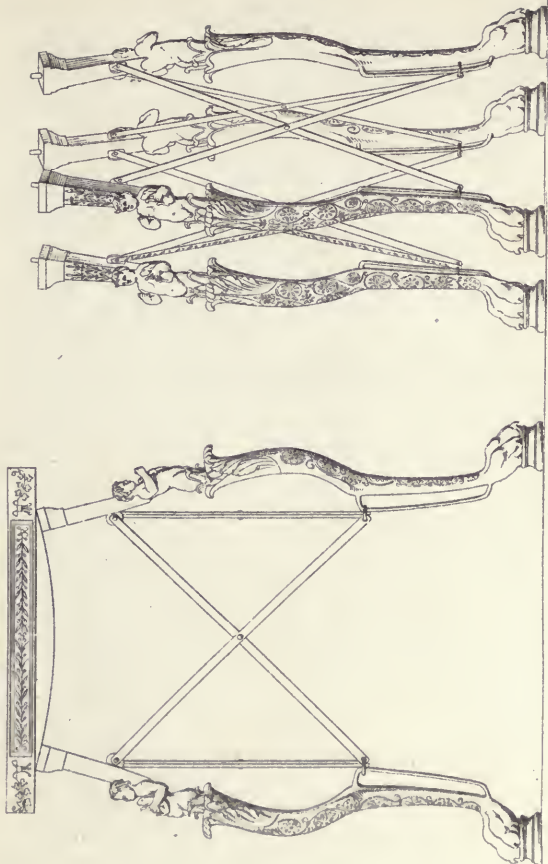


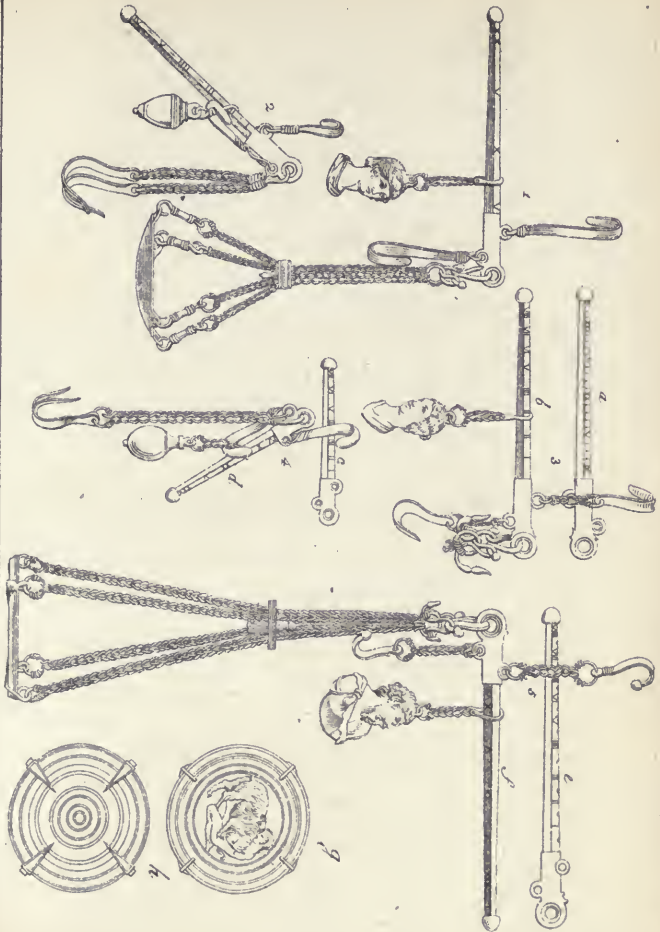


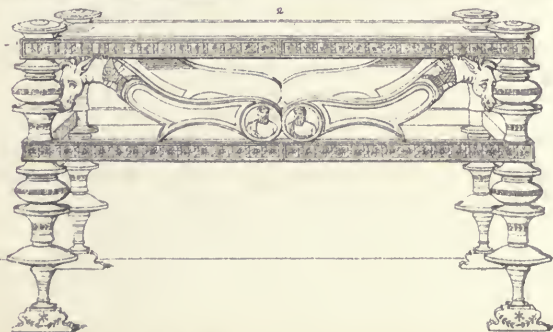
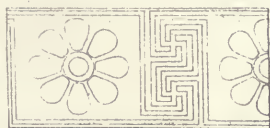
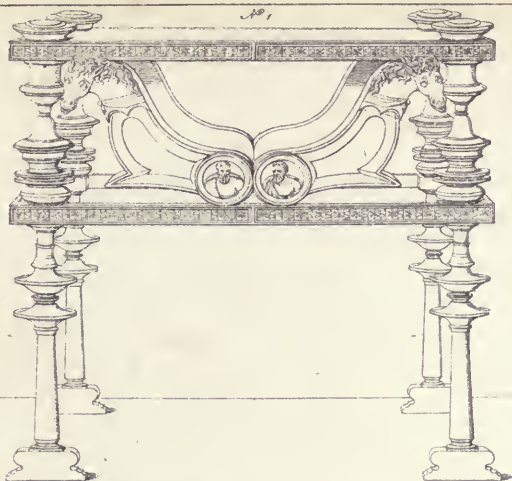


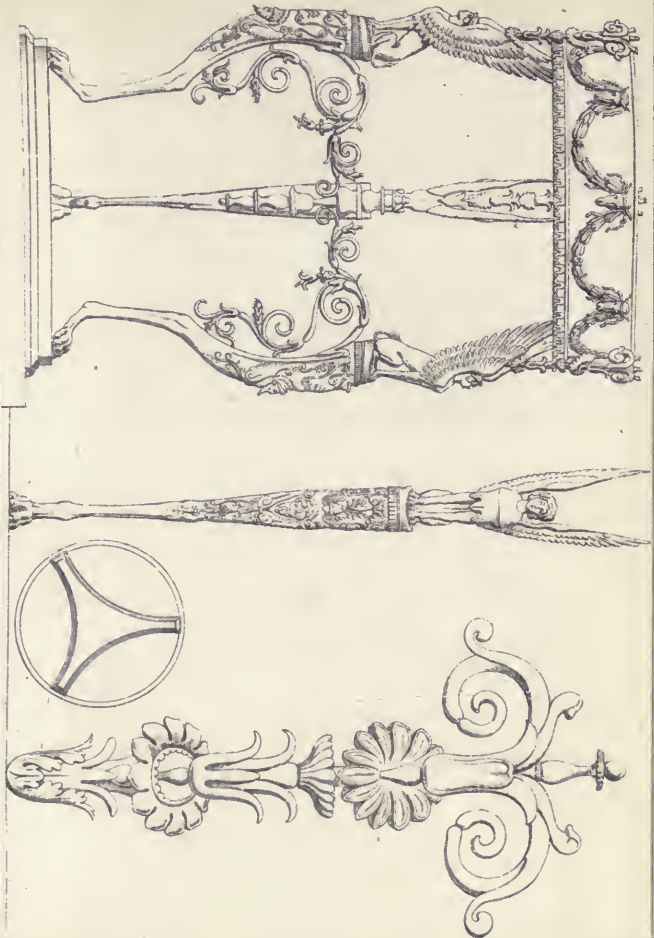
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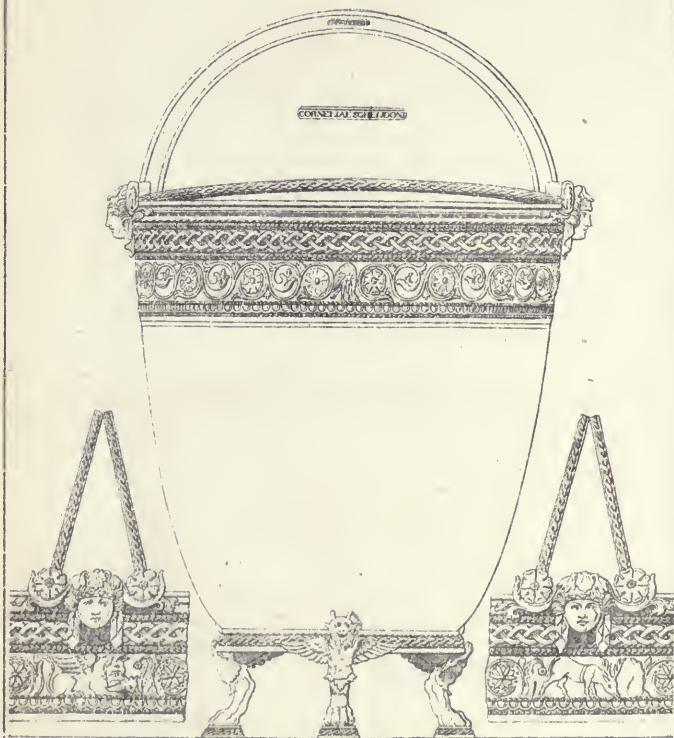


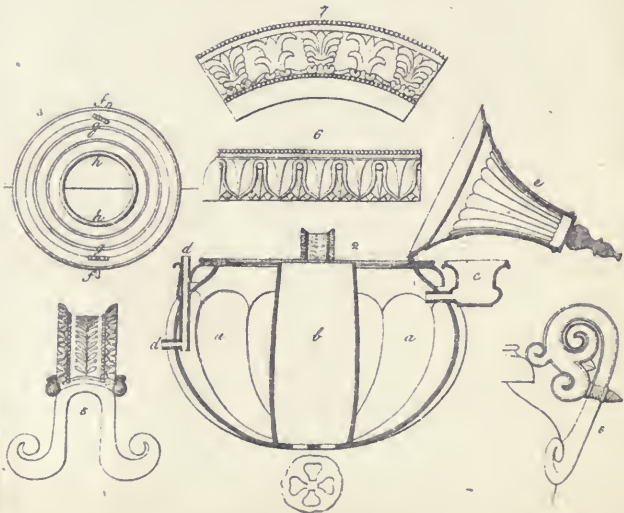


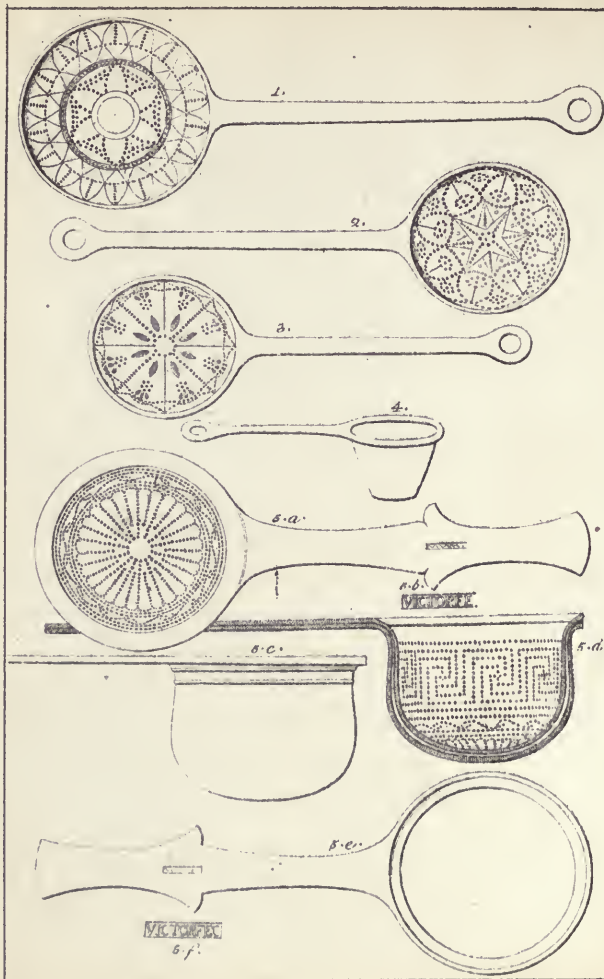


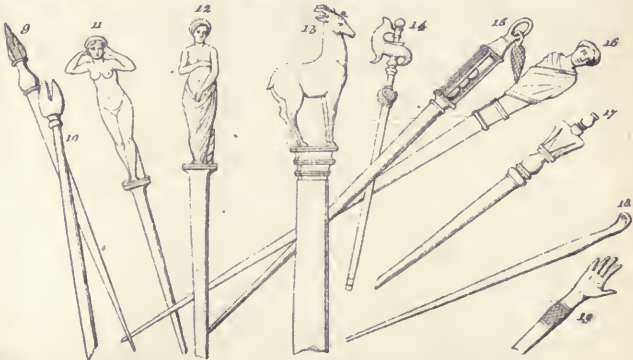


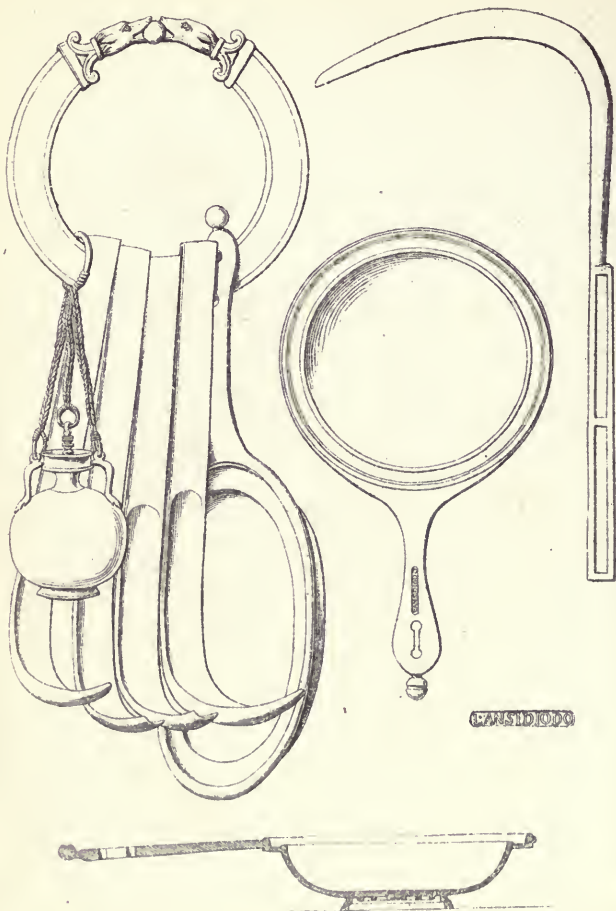








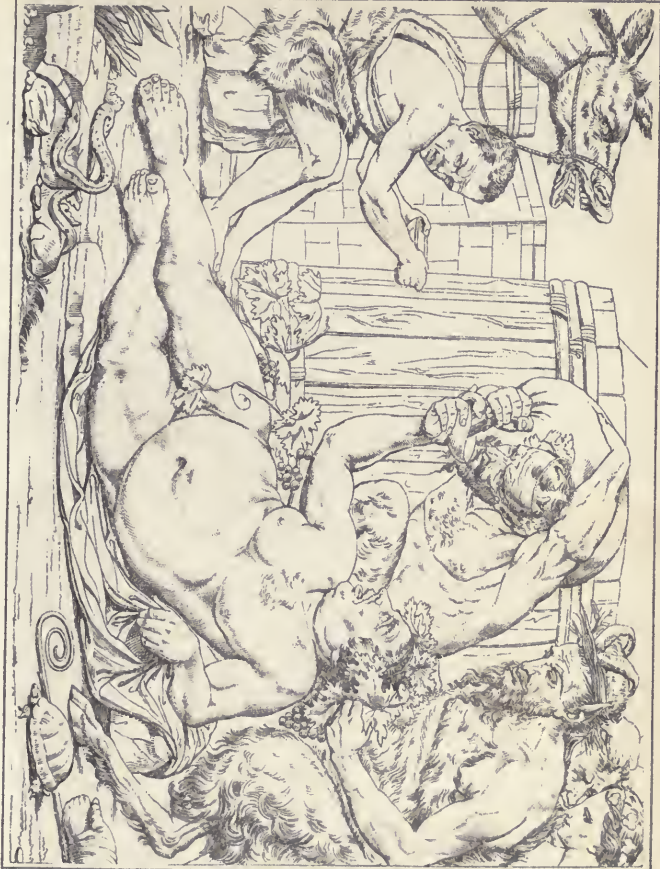




















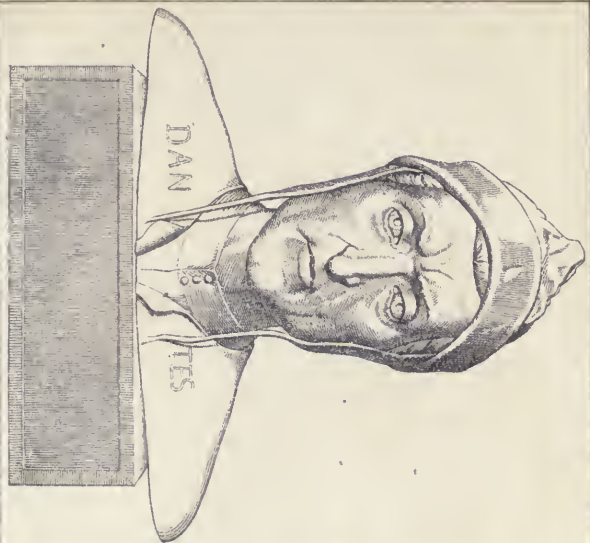
















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